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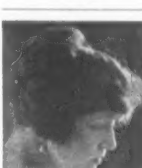
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Principal professor of singing at the State Academy of Music, Vienna. (Formerly Royal Academy, London).

Recommended by the late Jean de Reszke. (References: Roland Hayes, De Reszke Quartet, Ben Davies, Leila Meyane, etc. (with whom he worked in London).)

Address: 36 FASANGASSE, VIENNA, AUSTRIA

BLACKPOOL FESTIVAL BATHED IN A BLAZE OF LIGHT

Remarkable Taste and Versatility Shown by Competitors

BLACKPOOL, ENG.—If the Musical Competition Festival at Blackpool (Lancashire), which is perhaps the most important of its kind in England, has been unusually successful this year, it was largely due to the enterprise of the municipality, which had the whole of the sea-front of over five miles illuminated every night with ninety thousand electric lamps, and had illuminated decorated cars, one of which was tricked out in the semblance of a Venetian gondola, circulating up and down the water-front all the evening. But lest musicians should have an excessive idea of their own importance, it should be said that the illuminations were independent of the festival.

However, the attendances at the festival were very good and a considerable profit is assured. The number of competitors, counting each member of each choir as one, was over nine thousand, of whom over three thousand appeared on the last day. One feature of the festival has been the number of candidates who came from a distance. Thus the prize for the principal baritone went to a gentleman from Maidstone, in Kent; the two first prizes in the piano competition went to two young ladies from Grimsby and Cleethorpes in Lincolnshire, which is on the other side of England; and in the principal choral competition there were choirs from as far afield as Glasgow, Nottingham and Maidstone. Their appearance aroused considerable interest because several of the most experienced adjudicators have recently been saying that the Maidstone Choral Union is one of the best in England, which is saying a great deal.

THE BLACKPOOL SCHOLARSHIP

One of the glories of the Blackpool Festival is the newly instituted scholarship, which is one of the most valuable in the Kingdom, of £150 a year (about \$750) for three years, enabling the holder to study at any college in England. The system is that the judges in any class may recommend candidates, each of whom plays a piece of his or her own selection before the examiners. The number of those recommended was twenty, including pianists, cellists, singers, and a remarkably clever clarinetist. The prize was finally given to a Miss High of Bradford, a promising contralto, although she was not the winner of the contralto competition.

In the examiners' report, which was read at one of the meetings, they expressed their sincere admiration of the determination and strength of character shown by some of the candidates in managing to make opportunities for themselves in spite of almost insuperable obstacles. Several of the candidates are workers in ironworks, cotton mills, and other factories, and the winner is a clerk who has obtained her education in her spare time. In some cases it was found that the most promising candidates had hardly had any teaching at all; and as one of the judges rather wickedly remarked, it was a good thing that they had not been spoiled by bad teaching.

TUDOR MUSIC BECOMING POPULAR

One striking feature of the week was the extraordinary amount of interest shown by the public in the competitions in Tudor Music (17th century). Last year I remember when these competitions were carried on the rooms were empty; this year they were inconveniently overcrowded. Sir Richard Terry, who adjudicated in all these classes, expressed his gratification at the great advance made by the singers as a whole in the understanding of the style and mentality of the Tudor composers.

An unusual case of versatility was revealed when the chief prize for the singing of a vocal solo accompanied by the singer himself, was won by the same young lady who carried off the prize in the piano competition, where the test piece was Ravel's Sonata.

THE ROSE BOWL COMPETITION

The thing which distinguishes the Blackpool Festival from any other is the Rose Bowl Competition, in which the six winners in the six classes for singers compete against each other. This year the songs, all sung in English, made up a program of unusual interest.

The winner was Elsie Moore, professionally known as Lillian Cooper. The six competitors were winners over about 550.

The program of the final choral competition, which Lancastrians will be glad to know was won by Dr. Brear-

ley's Choir from Blackburn (which also won in the female voice class), was not so happy. In fact, except for the last two pieces, it was melancholy. However, Byrd's anthem, All Saints Above, formed a noble ending.

A. KALISH.

Fresh Crop of Viennese Operas

VIENNA.—The Dybuk, Anski's drama, is the subject matter of a new opera so named and now in the process of completion, by Wilhelm Grosz, the Viennese composer whose maiden opera, Sganarelle, will have its premiere at Breslau on November 24 and four days later at the Vienna Staatsoper. Paul von Klenau, Danish composer-conductor, domiciled at Vienna, has completed an opera on Sheridan's School for Scandal. Dr. R. S. Hoffmann, the Viennese critic, is the librettist of both works. Theodor is the title of a new opera by Julius Zaiczek-Blankenau, author of Ferdinand



THE ENGLISH SINGERS.

It was Mrs. F. S. Coolidge, to whom America is indebted for the first view of many famous artists and organizations, that brought over the English Singers. They appeared first at her festival of chamber music at the Library of Congress and also sang at Yale, Harvard, Vassar, Peabody Institute, the N. C. College for Women, the Wednesday Music Club of Bridgeport, and gave a recital at Town Hall, New York, on November 7, which excited great interest. Their programs were made up to a large extent of old English madrigals, motets and folk songs, of which there is an inexhaustible mine only recently rediscovered, principally through the efforts of Dr. Fellowes, the world famous authority on Tudor music. In the three short weeks in this country they established an enviable reputation and fascinated with their novel and interesting programs and their exceptional abilities as part singers. Best of all they proved English a singable language. The singers are (left to right) Norman Nottley, Norman Stone, Flora Mann, Nellie Carson, Lillian Berger and Cuthbert Kelly. They will return for an extended tour next season.

and Louise which had a hearing at Vienna and in Germany a few seasons ago.

P. B.

London Opera Season Assured

LONDON.—THE MUSICAL COURIER is able to state that a 1926 opera season by the London Opera Syndicate is assured and that arrangements for it are already being made. Bruno Walter in all probability will again be in command of the German forces, and it is hoped to get Tullio Serafin for the Italian operas. A detailed analysis

of the results of last season has just been given to the press. The repertory of the next season includes the complete Ring, two or three Mozart operas, Verdi's Otello and Falstaff, some French works and one or two absolute novelties. Concerning these last speculation is rife.

C. S.

PONSELLE TRIUMPHS IN LA VESTALE REVIVAL

Century Old Spontini Opera Heard at Metropolitan—A Magnificent Spectacle—Edward Johnson, Another American, Scores Brilliant Success as Licinio—Matzenauer a Superb High Priestess—Serafin Conducts

There is a gentleman in Philadelphia named John Curtis—no relation to the Curtis Publishing Company—who knows more about the history of music in that city than all the rest of the inhabitants put together. Searching indefatigably, he discovered that on October 28, 1828, a trifle more than ninety-seven years ago, the Quaker City had listened to an opera by Spontini, called La Vestale, sung in French by a company that came from New Orleans. If one of those 1828 Philadelphians could have been at the Metropolitan Opera on last Thursday evening, November 12, he would hardly have recognized for the same work the opera he would have seen presented in Italian. But it was, even though the leopard mean-while had changed her spots in a remarkable manner. Whether or not it was the first appearance of the virginal heroine in New York, records seem not to say; but it is a fair assumption that if the opera company traveled all the way from New Orleans to Philadelphia, it probably kept on and showed its wares in New York.

Viewing the work, there seems no reason to change the MUSICAL COURIER's opinion, expressed last May, that it would have been just as well to let this 118-year-old sleeping dog lie; but granting Mr. Gatti-Casazza his ambition to revive annually some work of the classical Italian repertory, doubtless it was just as well to spend so much money on La Vestale as on anything else, especially in view of the fact that it gave Rosa Ponselle the opportunity to prove once more that in roles of this sort there is no other singer in the world today to equal her—scarcely any, in fact, to approach her; and that she belongs to the great singers of all time when it comes to this style of work. There would not, in fact, have been much of a show on Thursday evening had it not been for Miss Ponselle. In the second act she never leaves the stage from curtain to curtain and has two tremendous scenes which would more than tax the powers of any singer of less ability. It requires a voice of the extraordinary range, power and quality of hers to do justice to music of such demands. Her acting, too, was thoroughly creditable; in the second act she might spare herself a little without loss to the picture. No wonder that the audience recalled her

(Continued on page 27)

SINGING TEACHERS OPPOSED TO ADVERTISING FREE SCHOLARSHIPS

Joseph Regneas, backed by the Musicians' Club of New York and by the overwhelming sentiment of those present at the monthly meeting of the New York Singing Teachers' Association, studio 810, Carnegie Hall, November 10, by his convincing eloquence obtained a public pledge from President Oscar Saenger, William S. Brady and Sergei Klibansky, agreeing not to permit advertising of free scholarships in connection with their names on the expiration of their present contracts with summer master classes. This was the climax of a long session, in which some of the most prominent teachers of voice in the United States took part.

Secretary Gelling's minutes of the October meeting were approved, and the following new members elected: Mesdames Boyce, Van Gelder, Morris, Mehan, Corlew, and Messrs. Avitabile, Grosvenor, Zay, Simmons and Tebbis. Treasurer Warren reported \$306.81 on hand. Unlimited Free Scholarships was the subject of the evening, and President Saenger read from the circular of the Juilliard Foundation: "It reads beautifully but it hurts the teacher," said he. The Eastman School circular was also quoted, and there was warm protest against the effect on the New York teacher expressed

by Brady, Lamson, Hemstreet, Shea, Bogert and others. Applauded most of all was the vigorous yet tactful speech of Regneas; he explained the workings of the advertising of free vocal scholarships, and his motion "that this organization as a body condemn the advertising of free scholarships," was unanimously carried. Mr. Shea moved that a committee be appointed to present the line of argument advocated to the heads of the Juilliard, Eastman and Curtis institutions; this was carried, President Saenger appointing Shea, Lamson and Brady as advisory committee. In order that the organization could appear before these free institutions with clean hands, Mr. Regneas stressed the importance of Saenger, Brady and Klibansky agreeing to stop advertising of free scholarships on the conclusion of present contracts; each publicly agreed to this.

Seldom has the present writer witnessed so much eloquence, all of practical nature, as on this occasion; everyone was in dead earnest and there was unprecedented flow of ideas and speech, culminating in the passing of the Regneas resolution.

Refreshments were served and a social hour followed.

ALBERT COATES OPENS LONDON'S ORCHESTRAL SEASON

New Holst and Tcheerepine Symphonies Heard—Oratorio and a Bickerstaffe Comedy—Diaghileff Returns—New Music and a Horde of Pianists

LONDON.—Albert Coates is the man who opened the concert season officially, so to speak, for he conducted the opening of both the London Symphony Orchestra and the Royal Philharmonic Society. Both of these orchestras continue to pursue the democratic policy of dividing their concerts among a number of popular guest-conductors, while the monarchical Queen's Hall Orchestra from its inception has been subject to its one and only leader, Sir Henry Wood. Thus we have in London the extremes of the two systems whose comparative merits have been the subject of recent discussion both in America and here.

It has been said by what we may call the orchestral monarchists that the guest system sacrifices discipline to a more or less pleasant variety. Here in London, however, it was in a fair way of sacrificing one kind of variety to another, for the tastes of conductors who have to stake everything upon one card are curiously alike. Program variety—in other words, the supply of novelties—was largely left to Sir Henry Wood, who has done a wholesale job in this respect all summer long.

MORE BRITISHERS

Both the guesting orchestras last season were largely taken to task for their excessively generous hospitality, and both have taken the warning to heart by engaging more native conductors than last year. That automatically counteracts the classical monotony of previous seasons, for men like Coates may be trusted to plunge deeply into the cauldron of modernity. His first dive, indeed, was rather a perilous one; for he brought up not merely a novelty but an *oeuvre inédit*, a MS. sinfonietta by Alexander Tcheerepine (the elder) which in the course of nearly fifty minutes (Russian diminutives must not be taken literally) spread dismay among an unsuspecting audience. It exhausts the sonorities of the orchestra without achieving a really satisfying climax; yet it is well-constructed and obviously sincere—music that is better than it sounds. The heavy and somewhat untruth orchestration of Tcheerepine's work was a particularly hard shock after the mellifluous brilliance of Respighi's Pines of Rome, the other novelty presented by the generous Mr. Coates. My first impression of this work at the Leeds Festival was confirmed, and the nightingale did not improve on closer acquaintance. If Tcheerepine's symphony did not sound well enough for what it wants to be, this work certainly sounds too well for what it is.

HOLST AGAIN

At the first Philharmonic concert, Coates gave London its first hearing of Holst's Choral Symphony, previously heard in Leeds, and he brought the whole Leeds Festival Choir, three hundred strong, up to London to sing the vocal parts. Curiosity about this famous choir, no less than about the new Holst work, perhaps, provided the—for London—unusual spectacle of a sold-out symphony concert. Indeed, crowds of would-be listeners were kept at bay outside—quite as at a Drury Lane première. Inside the hall, too, there was much excitement and a deal of hero-worship, for Holst is, for a serious composer, extraordinarily popular.

The Holst symphony certainly improved on second hearing. If it is not a deeply personal document, that is because it sets out, definitely, to match the cold classic beauty of Keats' poems, their pagan mystery and the breezy abandon of remote revelries recorded in marble reliefs. In recreating this spiritual elevation in awe-struck adoration of beauty, the composer succeeds extraordinarily well; and, although his idiom for the occasion is, in a broad sense, the conventional one, he develops and liberates (modal phraseology, harmonies built on fourths and fifths, altered chords, etc.) he develops and liberates it to an extent which amounts to originality. By dint of uneven and almost constantly shifting rhythms (7/8, 4/4 alternating with 5/4, and two kinds of 5/4 with 3/2); by a curious mixture of major and minor, by suggestions of poly-tonality and the use of strange and unrelated pedal points and ostinati he creates a sense of freedom, and a variety of expression which is altogether remarkable in view of the essentially homophonic, note-for-note style of composition—a style deliberately chosen for a kind of choral declamation which does away with repetitions of the text.

A CENTENARY

The occasion of the presence of the Leeds Choir, which again did magnificent work, was utilized for a performance of Beethoven's Ninth Symphony in commemoration of its first performance by the same Society (for which it is supposed to have been "expressly written") a hundred years ago. At the London Symphony concert, too, Beethoven was made the foil for the Russian and Italian novelties. Mr. Cortot played the G major concerto and gave it without exception the *best* public performance I have heard. The audience went wild with enthusiasm. Mr. Cortot was also the soloist at the second Queen's Hall Symphony concert of the season, playing Germaine Tailleferre's trifling piano concerto à la Bach. Stravinsky's Pulcinella was another near-novelty of this concert which, thanks to the popular pianist, drew a capacity house. And still another symphony series, which has now become an institution, was opened at Westminster Hall by Dr. Malcolm Sargent. I refer to the Symphony Concerts for Children financed by Robert Mayer, London's musical Santa Claus.

TRADITIONAL TASTES

No British musical season would be properly "on" without oratorio, so the performance of the Elijah by the Royal Choral Society, again under Albert Coates, should be recorded. That this performance could fill the Albert Hall (10,000), while a mere symphony concert rarely manages to fill Queen's Hall (2,500), shows what traditions are worth, after all.

Equally as traditional as the Britisher's love of oratorio, however, is his love of musical comedy. It is no wonder, therefore, that the series of 17th and 18th century revivals which began three or four years ago with the Beggar's Opera, should be so successful as to overcome the handicap of a theatre lying on the outskirts of the town. Indeed, the Lyric Theater in Hammersmith (which corresponds to—say—Fordham) on first nights has become the rendezvous of a particularly "smart" set. Here a goodly portion of Mayfair, as well as all of Chelsea (which is to London what Greenwich Village is to New York), love to sit and smoke (both sexes), and listen to wiggled ladies and gentlemen

say "oblegged" and "my word" and sing jingly "airs" ending with a descending third. The producer of these delectable trifles is Nigel Playfair (who always appears in a principal role), and so successful is he in applying the monkey-gland to old pieces that one wonders why his talents haven't been utilized at Covent Garden.

The latest revival is Lionel and Clarissa, by Isaac Bickerstaffe. "Music by Dibdin." Just plain Dibdin—though he did have a Christian name and composed some seventy pieces for the stage from 1763 on, helping himself freely to tunes of Italian contemporaries. With the help of Alfred Reynolds, who conducts an "orchestra" of eight, and who has retouched and partly recomposed Dibdin's music, of Norman Wilkinson (the Robert Edmund Jones of England), and Penelope Spencer, who arranges the old dances, Mr. Playfair manages to make a rather syrupy love-comedy with two almost-but-not-quite-cloping couples "go down" with a sophisticated modern audience. There is not much musical virtue in this sort of thing, and one would rather see all that fine talent expended on some of the masterpieces that are being sketchily reproduced for a "suburban" audience at the Old Vic. But it is a curious if melancholy reflection that the "popular" pieces of the seventeenth-century are things that please the "high-brows" of today.

BALLET AND OTHER RUSSIANA

Said highbrows of Mayfair and Chelsea—We Moderns, in short—foregathered the day before at the Coliseum to welcome back Diaghileff and his troupe, which for the next eight weeks will (now that the Pavlova season at Covent Garden is finished) supply London's unmistakable demand for dancing entertainment. They liked Auric's decadently racy Les Matelots as well as the hyper-romantic Carneval (to mercilessly mutilated Schumann), so their tastes are, at any rate, catholic. The Queen of Spain led the applause. And, while we are on this kind of entertainment, it should be mentioned that the ever popular Chauve-Souris is in town. Also, that Lucy Kieselhausen, the Viennese dancer, made a very successful debut in the sacred precincts of Aeolian Hall.

NEW MUSIC

Which brings me back to music, pure and simple (some of it more simple than pure). Rebecca Clarke, agreeably known in America as a viola player and a composer of taste, gave an entire concert of her compositions—a dangerous experiment even for more vigorous creative spirits. If she succeeded in keeping monotony within reasonable bounds it is a compliment to her fantasy and her cleverness of saying a thing in different charming ways. She seems to have achieved a more definitely expressive style (not uninfluenced, perhaps, by Ernest Bloch), and a firmer construction, in the piano trio, a more mature work than the rest, which was played by Myra Hess, Adela Fachiri and May Mukle. Except for the intrusion of John Goss, baritone, who tried unsuccessfully to make a musical setting of a Masefield prose piece (The Seal-Woman) sound sensible, this was a delightfully feminine affair.

Myra Hess has been doing yeoman service for English composers of late. At her own recital she introduced a very serious piano sonata of Frank Bridge. It is of elegiac character throughout, bearing a dedication to a friend who fell in the war. I do not remember having heard a piano sonata by a modern British composer that is more genuine as music, more sincere or more logical, and one that has in it more real beauty, as the modern musician understands it. It is very free harmonically, and if not revolutionary leaves the path of convention in many respects.

MILDRED DILLING IN LONDON

Ravel's Introduction and Allegro for harp and piano, though not new, is sufficiently rarely heard to merit the

statement that it was excellently played by Mildred Dilling and Martha Baird at a joint recital, in which Miss Baird also gave a really brilliant performance of three Falla pieces (including the Danse Rituelle, from El Amor Brujo), and two effective études by Bortkiewicz which pianists ought to like.

A HORDE OF PIANISTS

The recital story of the season thus far is almost exclusively a story of pianists. We have had celebrities and near celebrities; natives, foreigners and Americans; debutantes and runners up. Hofmann, Pachmann, Bachaus, and Moiseiwitch are all familiar to American audiences. Nicolai Orloff ought to be. And so ought Mme. Kwast-Hodapp, who returned for two concerts after her initial success here last year. There is perhaps not another woman pianist today with that definitely masculine command of the keyboard, and few if any with that authoritative understanding of the great German classics. This time she ventured to include Reger's variations and fugue on a theme by Telemann, which did not make a hit with the local scribes. In Beethoven's opus 111 she was at her best.

Myra Hess, Katharine Goodson, Irene Scharrer and Solomon represented the native element. The first two are known in America; the others will be shortly. Miss Scharrer who bears a striking resemblance to Miss Hess and is, so to speak, her musical twin, inaugurated the new series of Sunday recitals at Queen's Hall. Of her brilliant and suave playing I have written before. Solomon is a young man of twenty-two who disdains to use either his name or surname, I don't know which, and who in 1911 startled local music lovers by playing the Tchaikovsky concerto at the age of eight. Technical brilliance and assurance are as yet his outstanding qualities, though he does not lack either delicacy or imagination.

AMERICANS

Among the American pianists, Leonora Cortez, considering her youth, shows an extraordinary dexterity with which, as her musical maturity advances, she may unloose the main-springs of music itself. At present she is at her best in such delicate things as the little Durante sonatas and the pieces of her teacher, Alberto Jonas. Katharine Bacon, whom I was not able to hear, reaped an unusual amount of praise from the London critics. Martha Baird I have already mentioned, and Walter Rummel, still unheard in his native country, has passed into the near celebrity class on this side.

It will no doubt make my readers green with envy if I tell them that Jascha Heifetz, who is not to be heard in America for some time, is playing to huge audiences in London and outside of it, though the critics by no means place him in that heaven of infallibility reserved for him in U. S. A. He is the only violinist of rank heard in London thus far, though two young natives merit mention. They are Harold Fairhurst, who undertook the heroic task of entertaining an audience with an all British program (Elgar concerto, Bax sonata, etc.), and William Primrose, who played the Mozart G major concerto (with Ysaye's cadenzas) both brilliantly and with musical taste, also sonatas by Delius and Brahms.

FLORENCE MACBETH RETURNS

There have been a number of song recitals by local favorites, such as Eric Marshall and John Goss, baritones, and one Queen's Hall concert by Florence Macbeth who has not appeared here since before the war. She sang the coloratura's repertory, including the Mad Scene from Lucia, Bishop's Lark, and, as an encore, Caro Nome, and earned very spontaneous applause, especially after Thrane's Norwegian Echo Song, which showed her astonishing control of tone and breath. Personally I liked the lyrical things like Debussy's Nuit d'Etoiles, in which she exhibited the full sweetness of her voice, best. Recitals by Hempel and Toti dal Monte have been recorded in a previous London letter, though no doubt there are equally important things that have been overlooked in a season that promises to be more crowded than the last.

CÉSAR SAERCHINGER.

BERLIN'S STRAUSS CENTENARY COMBINES BUSINESS AND SENTIMENT

"Commemorate" in Opera and Concert—Russian Art Theater Calls En Route

BERLIN.—It was one hundred years ago on October 25 that Johann Strauss was born in Vienna. A centenary celebration might have been predicted, but that this celebration would attain such unusual proportions is to be explained



OSKAR FRIED, whose triumphant re-entry into the conductors' arena is a feature of the Berlin season. (Caricature by Oscar Berger.)

only by the fact that Johann Strauss' music appeals to the public, and that a profitable business was to be expected by a skillful combination of sentimentality with practical commercialism. Johann Strauss has, in fact, been honored on his hundredth birthday more than Bach, Mozart and Beethoven on their respective memorial days.

Starting with the third week of October Johann Strauss was the hero of the day, not only in the operetta theaters, but also in our opera houses and in countless smaller establishments, down to the cabarets. The Berlin Staatsoper profited on this rare occasion by adding to its repertory Strauss' Zigeunerbaron. This performance was of such excellence, so delightfully entertaining and dazzling in its mise-en-scène that it proved to be the biggest popular success that the

Staatsoper has achieved in many years. In consequence the public crowds the theater at every performance, and the memory of Johann Strauss is being properly honored, while the Staatsoper finds its conscientious efforts well paid.

Erich Kleiber, Austrian by birth and education, has the right temperament for the peculiar Viennese grace and gaiety

of Strauss, as well as for the Hungarian gipsy element which provides the spirit of the Zigeunerbaron. Never before, perhaps, have the two finales been presented with such irresistible dash and swing. Strauss goes far beyond the narrow limits of operetta in this charming piece. The Zigeunerbaron score, in fact, belongs to the small elite of first class German comic operas. The cast is excellent. Aravantinos, the gifted designer of the Berlin Opera, contributed settings of picturesque beauty and exquisite taste.

The Municipal Opera House (in conjunction with the German Press Club) also had its Strauss festival, which started at eleven o'clock at night with a spirited rendering of the second act of Fledermaus, under the baton of Bruno Walter. A splendid gathering of Berlin's smartest society witnessed this brilliant night performance with an interpolated Blue Danube Waltz danced by Lucy Kieselhausen. A social gathering and ball at which Strauss waltzes vied with American jazz continued the festival until dawn.

ORCHESTRAL CELEBRATION, TOO

A few days afterwards Kleiber did homage to Strauss again in the second State Symphony concert at the opera house, playing a charming program of light music including Schubert's Rosamunde overture, Beethoven's eighth symphony, Busoni's Tanzwalzer (dedicated to the memory of Johann Strauss), and Strauss' Geschichten aus dem Wiener Wald.

In the second Philharmonic concert Furtwängler gave us the first hearing of Ottorino Respighi's new orchestral composition, The Pines of Rome. These four pieces in varying moods show the hand of a most skillful musician, an expert of the orchestra; they are very effective and within easy reach of the average public, but all their sweetness, pomp and splendor cannot hide the fact that in creative power these Pines are a weak copy of their sounder predecessor, The Fountains. Even the gramophone has found a place in Respighi's orchestra, illustrating the distant warbling of a nightingale most naturally, but with questionable artistic effect. Adolf Busch was the soloist of this concert. He played the Beethoven violin concerto with that perfect mas-

(Continued on page 9)

PARIS THE RENDEZVOUS OF MANY CELEBRATED MUSICIANS

The Past Summer and Early Fall Found Numerous Distinguished Concert Artists Passing Through the French Capital—Concert Season Begins—Baritone From Iceland Impresses

PARIS—During the past summer many artists of more or less renown have passed through Paris without appearing on the concert stage. I do not refer to the beginners who are ever anxious to gain the bauble reputation, but to artists on pleasure bent and not on work.

Paderewski, for instance, has flitted through the French capital several times. On one occasion I saw him walking and talking with Térésa Leschetizky, only daughter of his old piano teacher. Térésa Leschetizky informed me that Paderewski never loses an opportunity to speak a kind word about the teacher who took him as a pupil when he was already past the young pupil age and in doubt of his ability to become a pianist. He never passes through Paris without calling on the daughter of his teacher, herself the daughter of the famous Madame Essipoff.

Frieda Hempel spent many weeks in Paris early in the season. There are no concert halls or opera houses in the rue de la Paix, however, where so many of the great millinery shops abound. Augusta Lenska, of the Chicago Opera, was here in the latter part of the musical season, not to sing in public, but to study diction and style for several French operas she was adding to her repertory.

Dr. William C. Carl, who has crossed the Atlantic so often that even the dolphins and the whales begin to pride themselves on knowing him, was again in Paris. Why not? He has to go somewhere for a change. The city of Guilmant is, of course, the right place for the director of the organ school. I was in hopes that Clarence Whitehill might deign to give us a recital last summer. But no; he merely looked at the sights of Paris, some of them, and departed. I warn him that the French public will call him Vee-teh-eel if he has his name printed here.

One day in the Majestic Hotel I saw the face of a long familiar friend, at the other side of the reception room. It was Louis Lombard, who once upon a time engaged me as professor of harmony, counterpoint, musical history, orchestration, when he founded the Conservatory of Music in Utica, N. Y., back in 1889—or was it 1890? At any rate, we are both alive. He seems to be in perfect health, and has the same endless supply of anecdotes, musical and otherwise. Since the war he has disbanded the orchestra he had in his castle in Switzerland.

Mischel Cherniavsky rushed over from his home in London to buy a cello that was floating about Paris in quest of a purchaser. As French is one of the few languages he cannot improvise an impromptu in, he came to me and we did some very reckless motoring from one part of Paris to several other parts. He secured the cello, however, which is now charming the ears of South Africans, where the Cherniavsky Trio is now playing.

Frances Berkova, young American violinist, called on me during the summer and we went to a famous house here to get a new bridge put on the precious Guadagnini violin she plays. She then went off to Fontainebleau to rest and practice up for her autumn tour. I understood her to say that she would give a recital in Paris before she returned to the United States.

A few weeks ago a taxi stopped directly in front of me as I was about to cross a street, and as I turned to pass the obstruction the door opened and Eleanor Spencer stepped out, metaphorically into my very arms. She had just returned from a concert tour in Austria, and had visited England and played in Holland since I heard her recital in Paris early in the summer.

Regina de Sales asked me to go to her beautiful studios and hear a few of her very advanced pupils sing. I did so, but was surprised to find that the so-called pupils on this occasion were artists of experience who had sung in various parts of the world. Those who know what recitals by pupils actually can be at times will rejoice with me in my delightful surprise.

George Woodhouse of London had me dine with him while he was passing through Paris on the way to Switzerland where he continued his piano classes all through the summer. He tried to convince me that as time was money I was actually paying more dearly for everything in Paris than I paid in London, where the service was faster. According to that method of reasoning, New York ought to be so cheap that you received a bonus for living in it. I did not find it so.

Joseph Szigeti, Hungarian violinist, who is about to make his first bow to the American public, came back to his home in Paris for a week or two before starting out for England. He has had a very brilliant time in Russia of late. We spent an evening together at the Exhibition of Applied Arts. I called his attention to the sad fact that the public crowded to see jets of water squirting up through many colored rays of light, and neglected the exhibits of serious import in the cases and stands. I advised him to make up his recital programs accordingly.

George Anthel returned from the African desert with a color on his face that made him seem unnatural to those who were familiar with the fair blonde youth who writes such noisy and crushing music. He came back to Paris because he found Africa too hot. He is leaving for America in a few weeks to play a new concerto with the Whiteman orchestra.

I must not forget to say that I could not hear Isa Kramer sing. The managers of her first and only Paris recital had been able to assemble the biggest jam of people I ever saw at a concert hall. Salle Gaveau was not only filled to suffocation, but the people outside who could not force themselves into the entrance even, were enough to have crowded it all over again. One old man told me that it served him right for departing from his rule of going to but two entertainments per year: the feast of the Passover, and a Hubermann violin recital.

ONLY ONE NAME

In the rue des Saints Peres I ran across Arthur Shattuck on a September afternoon. He was looking in the antique shops at the wonderful collections of old silver and pewter. He invited me to a private piano recital by a friend of his in the imposing recital room of Wager Swayne's house off the Quai d'Orsay. The pianist's name was Solomon. He certainly had a brilliant technique, fleetness of finger and strength

of wrist. His lack of poetry, sentiment, romance, imagination, or whatever you like to call it, was all the more resented on account of the brevity of the single name. Several well known historical characters had single names, such as Moses, Aaron, Joshua, for instance. But in modern times we are accustomed to Julius Caesar and William Shakespeare.

A NEW ONE

For me the musical season of 1925 began with a piano recital by Boris Kanchatoff at the American Students' Club in Boulevard Raspail at the beginning of October. This pianist, who was among the last of the Leschetizky artist-pupils, began his career two years before the great war came to blight the lives of many young artists. He was in Petrograd when the war began, and when the war was finished he was compelled to spend a year as a laborer with a pickaxe and shovel laying drain pipes. When he finally escaped to Paris he required about a year of work to recover his finger skill. His recital proved him to be an artist of the highest class, a pianist who can hold his own with any keyboard artist now before the public. I fully expect to read glowing accounts of his playing when he gets the chance of coming before the greater public in the leading concert halls of the world. He has the power and big tone of the best traditions of the Leschetizky school, together with a delicacy of touch and rapidity of finger that are equal to any task set by the composer.

A BARITONE FROM ICELAND

The average man's knowledge of Iceland would not fill a very large volume. In fact, I doubt if the aforesaid average



SZIGETI,

violinist, with his daughter, Irene, and the pianist, Max Pirani, in the fields of Brittany. The photograph also got Szigeti's goat.

man knows that Iceland catches fish for England, principally, and elsewhere, secondarily. Yet Iceland has an ancient literature. The first authentic account of old London Bridge is found in a manuscript by the Icelandic author, Snorri Sturluson, in the year 1008. Iceland has a university, and a few flourishing towns. It is not nearly so cold a place as Greenland across the narrow sea, because Greenland is washed by the Arctic currents, and Iceland gets the remains of the Gulf Stream which is heated in the sunny expanse of the Gulf of Mexico.

But Iceland is far up north, and the winter days are consequently very short and dark. It is not a land with which we readily associate flowers, poetry, and music. It has them all, nevertheless.

Eggert Stefansson, a tall and athletic specimen of northern manhood, came down from his Arctic home and gave a vocal recital in the Salle des Agriculteurs on October 20, singing a great number of Icelandic folk songs, several Italian songs of the classical period, as well as Siegmund's Love Song, from Wagner's Die Walküre. He was generously applauded by a large audience and obliged to add a few extra numbers. Eggert Stefansson was trained as a vocalist in Milan and has had some experience on the operatic stage in Germany in Wagnerian roles. His voice is that of a robust tenor, and he looks as if he had been born to be a Siegfried.

He told me, in his picturesque English, that he began his life as a fisherman. His brother is second in rank of all the fishing fleet of Iceland. The steel ships are built in England, and it is to England "southward they sail through misty seas" when the holds are full of fish. When Eggert Stefansson was a boy he landed in Hull and went on shore to hear a performance of Sullivan's Mikado at a local theater. He then and there decided to become a musician. The source of his inspiration does not sound very romantic to us who have lived in the great cities all our lives. It was sufficient, nevertheless, to make a vocal enthusiast out of Eggert Stefansson. He says that he finds it advisable to begin his recitals with Italian songs, as the sounds in the Icelandic language are so frequently closed and dull, like the English words gloom, boast, throne, ground, worse, oats. Readers of the MUSICAL COURIER will remember that Eggert Stefansson wrote an article on the Music of Iceland for this periodical last spring.

Marguerite Morgan, American pianist, who has lived in Paris long enough to have a large following of friends, played two groups of solos between the vocal groups. Her Chopin numbers were particularly well applauded and she added by way of extra number Liszt's beautiful transcription of Chopin's song in G flat, usually called Nocturne.

As Iceland and Sweden are politically united, and as the influence of the more cultured Sweden is plainly discernible in much of the Icelandic music of today, Eggert Stefansson was justified in placing on his program some of these modern songs with Swedish harmonies and accompaniments. On his way to Paris he likewise selected some of the piano compositions of the Swedish composer and conductor, Ture Rangström. From these Marguerite Morgan chose a pre-

lude, Andante Severo, and performed it between a Bagatelle by Beethoven and the brilliant Rondo Capriccioso of Mendelssohn. The prelude proved to be dark, somber, mournful and thoroughly Northern in sentiment. The melodic contours were occasionally almost Russian, and several of the harmonies would not have been out of place in a Grieg composition.

The large audience in the hall—large for the earliness of the season—was very generous with applause for both of the artists. Probably the greater part of the audience consisted of friends of Marguerite Morgan, as Eggert Stefansson was entirely unknown in Paris before his recital.

In these folk songs of Iceland, Eggert Stefansson has at his disposal a very rich and varied supply of song material. Why not make the second half, or the last third of his program entirely Icelandic? By all means begin with Italian songs for the sake of the voice as well as for musical variety. Then sing the standard songs of Germany, for in German Eggert Stefansson is particularly happy. He should avoid French songs altogether, as perfect diction is the first essential in the songs of France.

BYRNE PUPILS IN OPERA

Chateau-Thierry, where the young soldiers from the United States covered themselves with military glory during the recent war, has been rebuilt in a modern style and with luxuries which the course of a century of peace would hardly have given the sleepy little town. In the new and commodious theater of the new town the pupils of John F. Byrne this past summer gave a performance of Tosca in costume and with orchestra. The entire performance was rapturously applauded by a very large audience, and the local press was exceedingly enthusiastic. Jane Chamberlain, for some time a pupil of the late Jean de Reszke, but for the past three years a most serious student of singing with John F. Byrne, and of acting and declamation with professors at the John F. Byrne school in Paris, particularly distinguished herself in the title role.

CLARENCE LUCAS.

BRILLIANT SEASON FOR MONTE CARLO OPERA

MONTE CARLO.—The opera season of 1926, again under the direction of M. Raoul Gunsbourg, is scheduled to open on January 26, and will continue until April 4. Among the works to be presented for the first time in Monte Carlo are Richard Strauss' Rosenkavalier (in French) with Vanni-Marcoux in the role of Ochs; Gounod's Jeanne d'Arc; and Nazareth, by Franco Vittadini, the composer of Anima Allegria. Puccini's La Rondine, which had its world premiere in Italian here in 1917, is to be re-created in its French version, text by Millet, and a comparison of the two texts is looked forward to with great interest.

One French and one American work, produced last season, will be repeated, namely Ravel's l'Enfant et les Sortilèges, and Redding's Fah-Yen-Fah; also sixteen other operas of the standing repertory, all Italian and French with the exception of Boris Godounoff and the Valkyrie. The conductors of the season are Leon Jehin and Vittorio de Sabata, with Marc-César Scotto as assistant conductor. The opera nights are Tuesday, Thursday and Saturday, matinees on Sundays.

THE CONCERT SEASON

The concert season, comprising classical and modern concerts and recitals, run from November 18, the date of the first Concert Classique, to May 14. There will be three special "classical and modern" concerts conducted by Bernardino Molinari, of Rome, Philippe Gaubert and Albert Wolf, of Paris, on January 13, March 10 and April 7, respectively. Among the soloists to be heard are Albert Spalding, Georges Enesco, Manuel Quiroga, violinists; Nino Rossi, Marguerite Long, Alexander Borovsky, José Iturbi, pianists; Gérard Hekking and Emanuel Feuermann, cellists. Several string quartets, including the Pro Arte of Brussels, the Sevcik-Lhotsky and the Quatuor Monte Carlo will be heard.

DRAMA AND BALLET

Among a number of interesting plays to be given at the Casino, Alfred de Musset's comedy, On ne Badine pas avec l'Amour, will be revived with the music of Saint-Saëns, and Ibsen's Peer Gynt with that of Grieg; and there will be several operettas, including Kálmán's Bayadere, also a new film by Henry Roussel, Destinée, with special music by André Gailhard.

The engagement of the Diaghileff Ballet, which will again occupy a part of the season, will bring one absolute novelty, namely Barabau, with music by Vittorio Rieti, the young Italian modernist. Dukelsky's Zéphire et Flore, first brought out here last season, will be repeated, also Auric's Les Météores and Stravinsky's Nightingale will be presented, together with The Firebird and the usual Diaghileff repertory. What with this copious program, as well as a great number of sporting and social events, the Monte Carlo season promises to be of genuine pre-war brilliance.

S. JASPARD.

Vienna Puts Lid on "Deadhead" Nuisance

VIENNA.—The four representative concert societies of Vienna, headed by the old Gesellschaft der Musikfreunde, have issued a statement whereby no more passes will be issued by them in the future. As the free ticket nuisance has become the rule for at least fifty per cent. of the concert-going public in recent years, the new policy is gladly welcomed by all concerned—save the habitual deadheads.

P. B.

James Wolfe an American Citizen

On November 9, James Wolfe, basso of the Metropolitan Opera Company, received from the Federal Court his final citizenship papers, thus becoming a full-fledged American. The event was celebrated at the home of Mr. and Mrs. Wolfe, Wyoming Apartments, where a host of friends joined in congratulating the young singer upon his newly acquired honor. Mrs. Wolfe, well known in newspaper and magazine circles, is Lillian Lauferty, who writes under the pen name of Beatrice Fairfax. A great many persons prominent in the literary world were present, together with a large number of musical friends of the young couple, including many prominent artists of the Metropolitan Opera Company.

OPENING OF VIENNA SEASON A PRELUDE TO JOHANN STRAUSS' JUBILEE

Weingartner Conducts the Blue Danube; Also Aida—The First Recitalists

VIENNA.—The musical season has started pretty late this year (which, whoever else may complain of it, is no source of sorrow to the musical critic). Moreover, this is Johann Strauss' year, and whatever has been done in the musical field has been a mere prelude to October 25, the jubilee day, and virtually a national holiday. A few preliminary Strauss festivities are already behind us, and quite befittingly the Philharmonic Orchestra, under Weingartner, has given the cue.

Coming from Paris and preparing to depart for London, Weingartner has crowded into his three weeks' stay three pairs of big orchestral concerts and three appearances as guest conductor at the Staatsoper. He opened the Philharmonic season with a program which, while certainly not a departure, was a tribute to classicism and a brilliant vehicle for Weingartner's gifts. Beethoven's second symphony had all the grandeur which has made Weingartner a great Beethoven conductor, and Brahms' Third all the brightness and serenity which it demands. If it came out rather more cheerfully than is usually the case, this was not because of Weingartner's lack of "depth," for anyone who heard him do Strauss' Blue Danube Waltz at the second Philharmonic, witnessed an astonishing revelation.

With Weingartner this hackneyed waltz is infinitely more than a dance piece or a series of dazzling rhythmic effects. "To me, Strauss' waltz has an element of tragedy" is an interesting confession which Weingartner contributed towards one of the innumerable Strauss memorial books recently published at Vienna. Well, at least an element of melancholy was the keynote of the first portion of the Blue Danube as Weingartner gave it with the Philharmonic. After this lyrical exposition the rhythmic and dynamic climax of the second portion were truly overwhelming.

Weingartner knows the value of contrast in interpretation as few other do—and, indeed, in program making as well. His task in building one around the Strauss waltz without succumbing to shallowness on one side and to lack of uniformity on the other, was not easy and it took a good deal of ingenuity to find the solution. Berlioz' Fantastique may seem to be an incongruous neighbor to a Strauss waltz; but is it not a "dance symphony," with the waltz in the second movement and the weird Witches' Dance in the last.

D'Albert's (Aschenpatt) Cinderella) suite made the connecting link, and rounded out what with some freedom may be termed a "symphonic dance program." The d'Albert suite is certainly not of much account—a series of five small pieces written for the composer-pianist's children and inspired, it is said, by Ravel's Ma mere l'Eye. Well, the original is about as far ahead of the imitation as Tosca is ahead of Tiedland, but with its Johann Strauss reminiscence

in the waltz movement is formed a suitable bridge from the dance orgy of the Berlioz to the genuine.

A REAL ITALIAN AIDA

The fire and bigness of conception which Weingartner put into the Berlioz symphony were, if possible, even surpassed by his reading of Aida at the Staatsoper. Pietre Mascagni's performance of this opera still lingers in my memory: tame, slow in tempo, lacking in real climaxes and in vigor, and as near a German provincial Kapellmeister's idea of Verdi as one could imagine. Weingartner's reading, on the other hand, was Verdian in style and really Italian in its swing and in the virtuoso briskness of its rubati. I do not recall having heard the Philharmonic men play with such "pep" in an Italian opera before, and such climax as that of the big march and the finale of Act II was rarely witnessed here. The whole work seemed to be freshened up and restudied from the bottom, and the atmosphere was that of a premiere. Maria Olszewska, widely famed contralto, was the Amneris of the "all-star" cast, and a sufficiently temperamental one. Some restraint both vocally and histrionically, and further study under the guidance of an able stage manager will perhaps some day make the temperamental contralto suitable for the Metropolitan, especially if she will learn to pay more attention to enunciation. During her first scene one was actually at a loss to know whether she was singing in German or, as a compliment to her tenor partner, in the Italian vernacular. The compliment would have missed its mark, for Trajan Grosavescu, the Radames, delivered his Celeste Aida in what he considered Italian, only to lapse into his native Roumanian later on. Grosavescu, however, with all his shortcomings, may yet have the big career before him. His voice is certainly one of the most beautiful tenors of the day. Vera Schwarz, the Aida, had exchanged her usual stolidity for an excessive temperamental style and, to avoid the reproach of "coldness," overdid the histrionic part of her role. Schipper was a demoniacal if cumbersome Amonasro. The real hero of the evening was the orchestra and Weingartner—and Verdi!

A YOUNG AMERICAN VIOLINIST

The recital season is in full swing, but quantity, as so often must make up for quality. There are fewer newcomers this year than in previous seasons, as hall rents are still going up (a concert in a first-class middle-sized hall now comes up to about \$150, including incidental expenses), and the financial resources of the populace still diminishing. The flood of debutants has narrowed down to a small brooklet whose source is mostly overseas. The first American newcomer this season was Franz Hone, a youthful violinist and pupil of Franz Kneisel, who, with Franz Walter as an excellent accompanist, displayed a small but good tone and a respectable technique but who has not as yet fully perceived the interpretative possibilities of his art. A strong contrast to the handsome young man's equanimity was the playing of Erika Morini, a young creature with blood and nerves, who

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is therefore more susceptible to moods and other imponderabilia than others with whom playing is less of a passion. If Miss Morini was not at her very best this time, and her rendition of the Bach double concerto suffered from comparison with the mature and "clarified" art of her partner, Arnold Resé, it was rather a confirmation of her true artistry than a blemish of her record.

JOSEPH SCHWARZ.

Joseph Schwarz, too, did not seem in his best form this time, possibly as an outcome of his recent illness, but his faithful Vienna public responded as readily and enthusiastically as always to his fine exhibition of bel-canto, which is probably rivalled by no non-Italian singer before the European public today.

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STRAUSS' ONE-HAND PIANO CONCERTO HEARD IN DRESDEN

Other Contemporary Works Also Heard

DRESDEN.—The first performance of Richard Strauss' Parergon to the Domestic Symphony, a piano concerto for the left hand alone, written specially for the one-handed virtuoso, Paul Wittgenstein, had a striking success at the second State Symphony concert under Busch. The work is in the true Straussian symphonic idiom, but the piano part sounded rather thin, despite the gorgeous interpretation given by the pianist, who surpassed himself in the best sense of the word. That the Parergon was designed to be a continuation of the Domestic Symphony is difficult to discover, though the most conspicuous element is the motive of the Child, beautifully developed and forming, with other reminiscences of Strauss' previous works, a glorious orchestral painting of typically Straussian opulence, color and polyphonic device. Compared to the Domestica it is rather subdued in mood, as if relating to the harder experiences of life. On the whole it reveals no new traits, except perhaps a greater calmness in the handling of the material.

DRESDEN'S MODERNISTS, NOW

Paul Aron, Dresden's leading pioneer in new music, presented in his first "modern evening," works of Hindemith, Honegger, and Béla Bartók. The Serenades of Hindemith are a sample of what this composer can do with restricted means. We have already advanced so far in the hearing of the moderns that we can find not only expressiveness but even beauty in some parts of these serenades, which, though by no means sentimental, achieve sound effects that are at times caressing to the ear. The most characteristic Hindemith traits, however, express themselves in rhythm and accent. Arthur Honegger's viola sonata found little favor; Bartók's Bagatellen somewhat more. Hindemith's new Klaviermusik, opus 37, was also heard.

A. INGMAN.

Novelties for Madrid Symphony Season

MADRID.—The Philharmonic Orchestra, under the direction of B. Perez Casas, has announced the following novelties (for Madrid) to be performed during the season. Spanish works—Paisajes (symphonic preludes), by Conrado del Campo; Preludio y romanza by Julio Gomez; Danza Cosaca, by Antonio Paredes; German works—Mahler's ninth symphony; Strauss' Aus Italien, and Macbeth; Wolf's Italian Serenade; and overture to the opera Maientzauber, by Edgar Istel; French works—Dryade by Louis Aubert; Printemps, and l'Enfant Prodigue, by Debussy; Suite Française, by Roger-Ducasse; d'Indy's second symphony, Milhaud's second suite; Tzigane, and first Rhapsody for clarinet and orchestra, by Ravel; Antonio and Cleopatra, and Réves, by Florent Schmitt; Russian works—Borodin's first symphony; Glazounoff's third symphony; Stravinsky's Sacre du Printemps. Also Respighi's Pines of Rome and (for the first time in Madrid) Smetana's My Country.

E. I.

MOSCOW OPERATIC STUDIO APPEARS IN LENINGRAD BEFORE AMERICAN TOUR

Company's Destructive Methods Severely Criticized—Opera and Ballet Season Open With Native Works—The First Concerts

LENINGRAD.—The autumn musical season has been under way since the beginning of October, so far as the two principal centers of the musical life in Leningrad—the "Academic Theatres" and the Philharmonic—are concerned. This official season was preceded, however, by some noteworthy activity on the part of the Musical Museum, and the guest performances of the "musical studio" of the Moscow Art Theatre. This company has now left for its tour abroad, and will soon be heard in America. Its members claim to have introduced a new feature into the history of the theater.

If the activities of the Musical Museum naturally tend to conservatism, those of the Moscow Operatic Studio show a decided proclivity to radicalism of a rather destructive kind. Up to the present time their essays in that direction had not gone beyond the lines laid down by the "Meiningers," those first pioneers of the new theater, the founders, in their day, of an extraordinarily unified ensemble and a meticulously exact method of staging, true to history, true to life.

FALSTAFF WITHOUT SHAKESPEARE—AND VERDI

Some operatic managers do not hesitate to transform a real opera into an operetta, as was the case with Verdi's admirable and intricate opera, Falstaff, which was produced in the Little Academic Theatre (formerly Michael Theatre) for the opening of the season. The producer had apparently forgotten all about Shakespeare's glorious comedy, with its unique historical interest and scenes drawn from real life. Little wotted he, either, of Verdi's witty music. The piece, as conceived by him, became a series of primitively grotesque sketches, the rendering of the parts strongly smacking of the barnstormers' method—in short, a caricature, wholly foreign to the spirit of Verdi, even though some of the singers (Yurawlenko, as Falstaff, Gorskaya as Anne Page and Jolonkina as Mistress Ford), contrived to give a superior quality to their singing and acting. The manager, by the way, had seen fit to prefix the opera with a prologue of his own writing, descanting on the pleasure the public was about to derive from the performance of Shakespeare's historical life-picture, a promise which he signally failed to keep.

STRAVINSKY BALLETS REVIVED

The opera season of the Great Academic Theatre (formerly Maryinsky) opened on October 1 with a performance of Glinka's Russian and Ludmilla, conducted by Viatcheslaw Suke. Both this and the opening of the ballet season at the same time afforded the audience great artistic satisfaction. The ballets chosen for the opening were Igor Stravinsky's Petrouchka and Fire-Bird. In Petrouchka, Mme. Troianovskaya, as the ballerina and Leontieva in the title role were excellent. The role of the Fire-Bird in the second ballet was taken with great success by the prima ballerina, Mme. Will. The ballet of the Academic Theatre has of late years attracted almost more attention than the opera itself, both by virtue of the work of its members and that of its truly artistic directors, who take a serious and unaffected view of the works entrusted to their care and show not the slightest inclination to put the composers into the shade by their own cleverness.

A RIMSKY REVIVAL

The first novelty given by the Great Academic Theatre was a revival of Rimsky-Korsakoff's opera, Pskovitianka, preceded by his Boyarina Vera Sheloga as a prologue, both works forming one dramatic whole. The opera, the prologue especially, the title role in which was held by Mme. Pavlovskaya, a singer of great vocal powers and dramatic talent, enjoyed a much greater success than Falstaff, although the principal role, that of Czar Ivan the Terrible, lost much by the absence of its most celebrated interpreter, Chaliapin.

The concert season of the Leningrad Philharmonic opened, as I have already mentioned, simultaneously with the opera season, among the soloists Egon Petri, a pianist of great virtuosity, and Joseph Szigeti violinist, possessing a most delightful tone and technique, with great success. Both artists also gave recitals to sold-out houses, as well as a

joint recital, with sonatas by Schumann and Beethoven (Kreutzer), performances which were particularly appreciated by the public.

NICOLAI FINDEISEN.

ROME OPERA SEASON IN DOUBT

Other Italian Opera Houses Announce Their Plans

ROME.—The uncertainty in regard to the Costanzi season is not yet removed. The proposed scheme of the government's taking over the theater has fallen through because Mme. Carelli has refused to surrender her lease for the few years it still has to run. If, however, the subsidy which she demands is not forthcoming, she threatens to run the theater for drama and operetta. In the expectation of "business as usual," the repertory for the season has been fixed. It includes, besides ten stock operas, The Valkyrie, Don Carlos, Otello, Zandonai's Francesca de Rimini and Massenet's Manon. The novelties are to be Giordano's La Gena delle Befte, Moussorgsky's Khovantchina, Carlo Jachino's Giocando ed il suo Re, Landi's Laurette, and Puccini's Turandot.

The Augusteo is late this season and its program is not yet made public, although rumor has it that many interesting novelties and soloists will make their appearance. Molinari will be the regular conductor, as usual.

THE SEASON IN THE ITALIAN PROVINCES

The various opera houses of the provinces have now announced their plans. Especially ambitious is that of the San Carlo, of Naples, when the repertory is to include I Cavalieri di Ekebu, by Zandonai; Carnasciali, by Laccetti; Meisofele, Boris Gudomov, Parsifal, Manon (Massenet) and several works of the standard Italian repertory. The conductors are Gino Neri for the Italian works, Albert Coates for the German and Russian ones. Zandonai will conduct his own opera.

At the Carlo Felice of Genoa, where Gino Marinuzzi will be the musical director, the operas include Franchetti's Asrael, Strauss' Rosenkavalier, Marinuzzi's own Jacquerie and repertory works. At the Massimo di Palermo, Mule's La Monacella della Fontana, and Giordano's Cena delle Befte are the novelties, under Sergio Failoni. At the Regio in Parma, Tristan will be produced under Werner Wolff of Hamburg, and Barilli's Emerald and Boncinelli's Leggenda will also be brought out. Paer's Maestro di Capella will be revived at the same theater, where Pasquale La Rotella is the conductor. Finally, at the Teatro Verdi of Trieste there will be heard, besides Italian repertory operas, the Abisso di Smareglia, Wagner's Flying Dutchman, Strauss' Rosenkavalier, and Salome. Guarneri will conduct (as at Bologna), assisted by Umberto Berettoni.

D. P.

GIANNINI SENSATION OF FIRST COLOGNE SYMPHONY CONCERT

Wetzler's Assisi Legend Heard—Reinhardt's New Dance Troupe at the Opera

COLOGNE.—The concert season here opened, aside from isolated big events (such as a recital by Chaliapin) and the usual local affairs, with the first symphony concert of the Concert Association in the historic Gürzenich. Herman Abendroth, as usual, conducted, and proceedings began with Verdi's Te Deum, a magnificent work in which the chorus sang with much verve. After this Hermann Hans Wetzler's orchestral legend, Assisi, had its first performance. It is a splendidly constructed work, and effective, too, though the influence of Strauss is obvious. The sensation of the evening was Dusolina Giannini, who sang arias by Verdi and Weber, and earned a well-deserved ovation. With her luxuriant voice she easily conquered Cologne as she has conquered the other parts of Germany where she has sung. The brilliant evening ended with Mozart's Jupiter symphony. The second symphony concert, in the immense Exhibition Hall, brought Bruckner's Third Symphony and, as a novelty Müller-Hartmann's Orchestral Variations on a Pastoral Theme. A guest engagement of Max Reinhardt's newly organized Pantomime Company (discussed by our Viennese correspondent on the occasion of the Salzburg Festival) was the first unusual "event" at the opera house. The company presented The Green Flute (music by Mozart) and smaller items including a scene called Broadway, with jazz furnished by Jaap Kool, who makes a specialty of exotic utility music of a rather racy sort. The success of the Reinhardt troupe is great.

R. P.

Recital Club Gives Second Musicale

On November 7, the second musicale of The Recital Club, of which Rose Hazard is the organizer and director, held its regular monthly concert. The clubrooms, at 62 West 71st Street, were filled to capacity and a delightful hour of music was presented to an appreciative and enthusiastic audience. Jane Grinker and Margaret Kane revealed musicianship and good taste in their playing of two duets for two pianos by Saint-Saens and Chaminade. Madge Dower and Helen Dower, both possessing lovely voices, sang Tutti Fior from Puccini's Madame Butterfly and Florentine Duo from Boccaccio by Von Suppe. Maureen Loudon, a pupil of Victor Kuzdo, rendered artistically the D minor concerto by Vieuxtemps (first movement) disclosing an excellent tone and fine nuance. Iris Brussels, pianist, brilliantly interpreted numbers by Chopin and Paganini-Liszt. Mildred Steele Woods, soprano, revealed clarity of tone and flexibility

in her numbers by Bellini, Franz and Benedict. The program ended with a beautiful rendition of Trio No. 1, Mendelssohn, in which Maurice Purgalin, violinist; Joseph Tagliavero, cellist, and Theodore Saldenberg, pianist, were the recipients of much applause.

BERLIN

(Continued from page 6)

tery of the classical style which is so distinctive a feature of his art.

Emil Bohnke is confirming his good reputation as a conductor. In his orchestral concert he gave a very impressive reading of Bruckner's seventh symphony. Frida Kwast-Hodapp played Busoni's concertino with perfect command of all the factors demanded, and the novelty of the program, Rudolf Mengelberg's Symphonic Elegy, proved to be a skillfully written, well sounding composition, influenced by Mahler and Scriabine. Oskar Fried continues the long series of his Sunday orchestral concerts, arousing special admiration for his eminent reading of Mahler's fourth symphony.

DR. HUGO LEHNERTRITT.

Verdi Club Musical Morning

Grace Divine, contralto, and Mana-Zucca, guest of honor, were the shining lights at the Verdi Club's musical morning in the Waldorf Apartments, November 11. In addition there was a motion picture novelty (Verdi), which was a great success. After pausing a moment at eleven o'clock in honor of Armistice Day, President Florence Foster Jenkins made announcements of events to come, including the luncheons and matinees, supper dance and Blue Bird Ball. The company applauded mention of recent club brides, viz., Mesdames William P. Mitchell and Dominico Golassi, and stood for a moment in memory of Mrs. Marcus Harris, deceased member. Mana-Zucca acknowledged introduction, saying she "was famous as a one-minute-speaker," and was heartily applauded.

Miss Divine's singing of O Don Fatale was most effective in its range and power; dramatic in the extreme was Mana-Zucca's Rachen (in Hebrew), while her restraint and expression were admired in Mexican folk songs. According to applause she added Strickland's Lonesome Moon with delightful Southern style. Verdi and his life was given in a moving picture by Paul Cremonesi, the accompanying music consisting of a trio, with Beatrice Raphael, pianist; Evelyn Smith played most capably for Miss Divine.



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Excerpts from Recent Press Comments:

New York Times, 1924: Her linguistic ability was quite remarkable; she drew upon Italian, French, English and Russian sources and as an encore gave the air from Tosca in Greek; this scored a great success.

New York Tribune, 1924: A beautiful voice of considerable volume and knows how to use it expressively.

New York Telegram, 1924: A voice of ample range and power and the theatrical effectiveness of her singing was indisputable.

The Washington Times, 1925: She has a powerful voice of much beauty and an unusual personality. I'd like to hear her with an orchestra, or in grand opera.

The Washington Post, 1925: Seldom have better artists been heard in Washington than Marica Palesti. She has a lovely resonant voice of ample volume, so ample in fact that it quite overflowed the auditorium. Perfectly at home in the most difficult operatic selections, some of her shorter numbers were artistically unequal with their tenderness and winsomeness.

The Washington Post, 1925: Mme. Palesti sang in five languages, and musical intelligence of a high order was evident in all the numbers. Her ample delivery aroused special enthusiasm. She disclosed a voice of good quality and range, and sang with technical skill and imparted dramatic feeling to her work that proved her an artist of fine sensibilities.

President Coolidge received Mme. Palesti in the White House and presented her with his autographed photograph.

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Festival Concert, October 8, 1925
Florence Easton, soprano; Albert Stoessel, conductor.

Washington, D. C.

Festival of Mrs. F. S. Coolidge, October 28, 1925
Povla Frijsh, soprano; Frederick Stock, conductor.



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A MIDNIGHT RAMBLE IN PARIS

By Clarence Lucas

Does the visitor to Paris ever stop to think that the endless throngs of busy or unoccupied human beings who jostle him in the thoroughfares are almost insignificant in numbers beside the millions who have trodden the ancient streets and then crept silently, one by one, into their final resting places during the past thousand years? The old man bent under the weight of many days, the young man in his vigor, the child that runs so lightly from one gay window to another, are but three steps in the long, long procession that moves forever onward towards oblivion.

If we could suddenly see Paris as it looked two hundred years ago we would find the broad streets narrower by several feet, and the houses robbed of their imposing height. In 1725 we might have seen the royal and sumptuous wedding of Louis XV with Marie Leszcynska of Poland. We might have run across the great musician, François Couperin, making his way as best he could through the malodorous and abominable streets, keeping as near as possible to the houses to avoid the deluge of a chamber-maid's pail or a washerwoman's tub. The most renowned organist of his day picked his way very carefully through the unclean and muddy streets, for the sidewalk, or footway, was not introduced from England till half a century later.

Perhaps we might have met Rameau, who was not yet famous as an operatic composer. In 1725 he was forty-two years old, and his new book on harmony was beginning to make a stir among the young composers of the day. Rameau might have lived a life of comparative ease as a local organist in Dijon if a love affair had not sent him a restless wanderer from town to town, to settle finally in Paris. When he was thirty-two, the young woman he loved, one Marguerite Rondelet by name, married his brother. A little later he became the organist of a church in the quiet little town of Clermont, where he gave his mind to the production of his famous book on harmony, mainly to forget the charms of Marguerite. But the great operatic compositions of Rameau had not appeared in 1725.

Let us now go back two centuries earlier in the history of Paris. The odor of the horrible streets would fill us with dismay. The sewers, such as they were, had no arches over them. They were filthy ditches. The roadways were unpaved and the ruts in the mud were filled with every objectionable thing the inhabitants threw from their windows by day or night. The city of Paris was infested with disease. In 1522, "four doctors, consulted as experts, asserted on oath that not a single street in the town was free from the taint of plague," says Tighe Hopkins.

Epidemics occurred in the years 1500, 1510, 1516, 1519, 1522, and 1530. The Parisians died by the thousands, faster in fact, than the city could bury them. And no one suspected the cause. The people accepted the plague as a just punishment for their sins and resisted all attempts at sanitary reforms. The streets were only narrow passages between hovels. When Charles IX was out for a lark with his friends one night he and his companions leaped from roof to roof across the passages which served for streets.

In 1525 the king, François I, was made a prisoner after a disastrous war, and the now world-famous Louvre was beginning to rise above the ruins of a former royal palace. The music in the churches was Gregorian chant and almost always without accompaniment, but the popular music of the people was anything but religious. Rabelais was then alive. His book, which the editor of Chambers's Biographical Dictionary calls "the most astonishing treasury of wit, wisdom, common-sense and satire that the world has ever seen," contains many references to the music of the period. We are told that Gargantua learned to play upon the lute, the virginals, the harp, the Almain flute with nine holes, the viol, and the sackbut. And Rabelais makes Panurge say that the homely sound of a rustic hornpipe was more agreeable to his ears than the curious warbling and musical quavering of lutes, theorbos, viols, rebecs, and violins.

Rabelais likewise gives his opinion of his fellow citizens: "for the people of Paris are so sottish, so badot, so foolish and fond by nature, that a juggler, a carrier of indulgences, a sumpter-horse, or mule with cymbals or tinkling bells, a blind fiddler in the middle of a cross lane, shall draw a greater confluence of people together than an evangelical preacher."

EVEN FILTHIER

Two centuries earlier Paris was still more filthy and unsightly. The little hovels separated only by the narrow passages which hardly admitted sunlight were veritable breeding places for the pest. Victor Hugo gives a poet's description of medieval Paris. He bids the reader mount in imagination to the top of Notre Dame and survey the picturesque gables and spires at a distance. But the poet is discreetly silent about the rank and putrid smell of ancient Paris. Travellers lost in the forests and marshes of the surrounding country could tell how far away they were from the city if their nostrils were in fair condition. And when the familiar plague laid several thousand of the inhabitants low the faculty of medicine, after long discussions, informed the king that the pestilence was the result of a hostile conjunction of Mars and Jupiter. Law after law was made, compelling the Parisians to cleanse their streets, but the Parisians would not be compelled. They were encouraged by the monks, who said that the men and women who gave their lives to holiness should not concede so much to fleshly vanity to waste time keep-

ing their bodies clean. The people in general were ready enough to listen to the last part of the monkish admonition, but frequently forgot to practice holiness. If the ribald and absolutely unprintable ballads which have remained in old libraries are samples of their piety, what must their vulgarity have been? Many of the street names of old Paris are incredibly indecent. No visitor to modern Paris, seeing the names of so many poets, artists, musicians, statesmen, soldiers, on the street corners, would imagine that the street names of medieval Paris were so scandalous.

A visitor to Paris from Florence, in the year 1312, has left a record of his stay. He was a commercial traveller, and doubtlessly attended to his business with fidelity. After his return to Italy, a French girl named Jeanne became the mother of a boy, who was born in the rue des Lombards, Paris, in the year 1313. Jeanne must have



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been a woman of much strength of character and worthy to be the mother of a famous son. She made her way with the infant to Italy—a long journey in the days of walking and horseback riding. She sought out her gallant commercial traveller in Florence, presented him with the boy, and father and mother were married and lived happily ever afterwards, bringing up the baby to become the father of Italian prose and the world's most famous story teller, Giovanni Boccaccio.

When Francis Macmillen was in Paris some time ago, he appeared at several private musical entertainments and social gatherings after his two appearances with orchestra in the concert hall. Late in the night at one of these social functions, I suggested to Francis Macmillen that he should visit some of the historic spots in the neighborhood. He agreed. We immediately formed a small party, including the Boston pianist, Marguerite Morgan, who had accompanied Francis Macmillen on several occasions, and set out at once for the rue des Lombards, where Boccaccio first saw the light of day 612 years before our nocturnal visit.



A GLIMPSE OF THE RUE DE VENISE, PARIS, one of the very few remaining streets of old Paris, containing the inn where Lully directed the music in 1658. (Photographed for the MUSICAL COURIER by Clarence Lucas.)

Needless to say, nothing of medieval Paris remains. Only the legend survives. But we passed up rue St. Martin till we came to the dark and narrow passage called the rue de Venise. The ladies of the party hesitated a moment when they saw the gloomy street and remembered the midnight hour, but like Rosalind, they recalled that many mannish cowards have a swashing and martial outside, and they took the risk. We came in a few minutes to the rue Quincampoix—a name which this dingy little street has owned since the year 1210. At the corner of the streets Venise and Quincampoix is an old hotel which has remained practically unaltered since the days of Louis XIV, to say the least.

In the year 1658 the statesman Mazarin licensed a company of musicians directed by the "Roi des Violons" to meet in this hotel and make music for the neighborhood. The king of the violin of that epoch was of course Lully. There is good reason to believe that these concerts directed by Lully eventually led to the foundation of the world renowned Conservatoire of Paris more than a century later. While standing before the dark and silent old inn at midnight I wondered whether Macmillen would be more pleased to meet Lully than Lully would be amazed to hear the modern violin playing of Macmillen.

We then passed quickly to the Place des Innocents before we separated for the night. This quiet city square is commonplace enough to the casual visitor. Nothing remains to show that it once was a notorious cemetery. The dead-house had a villainous, low ceiling painted with the Danse Macabre and ornamented with skeletons in marble. Voltaire wrote to a friend nearly two centuries ago: "The charnel-yard of the Innocents is a witness at this day of a degree of barbarism that degrades us below the Hottentot and the negro." To this cemetery of the Innocents came Mozart in distress when his mother died in Paris in the days of Marie Antoinette. She was buried in an unknown grave in the cemetery of the Innocents a few years before her illustrious son was laid in his unmarked pauper's grave in Vienna. The only record which remains of her interment was destroyed in 1871, when the communists burned the books and archives of the church of St. Eustache.

Sometimes, when I read the chronicles of Paris, I wonder how the city came to be called gay, for there are more tears than laughter during the long centuries. Paris was not gay for the bitterly disappointed Berlioz or the delicate heart-broken Chopin.

Is it not like the palace of Prince Prospero? Edgar Allan Poe tells the terrible tale in his own gruesome manner: "The prince had provided all the appliances of pleasure. There were buffoons, there were improvisatori, there were ballet-dancers, there were musicians, there was beauty, there was wine." Is not this a true and perfect picture of Paris? It is. But listen to the end of Poe's weird tale: "And now was acknowledged the presence of the Red Death. He had come like a thief in the night. And one by one dropped the revellers in the blood-bedewed halls of their revel, and died each in the despairing posture of his fall."

WILLEM VAN GIESEN

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BACK FROM EUROPE

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VIENNA.—Richard Buhlig, American pianist, has become a familiar figure at Vienna during the one year of his sojourn in the Austrian capital. The austere, tall man, with his impressive forehead and picturesque mane, has been a frequent visitor in Vienna's concert halls and opera houses



BUHLIG—AND THE BEAUTIES OF VIENNA.

The American pianist snapped in Schwarzenberg Park, with a view of the romantic Schwarzenberg Palace in the rear.

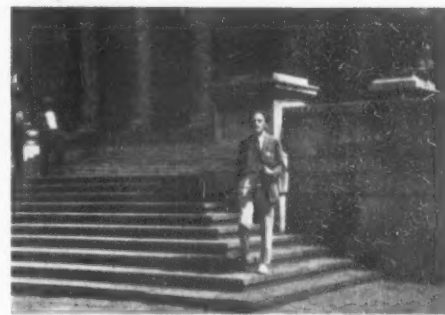
and has thus attracted the attention even of those who have not had the opportunity of witnessing his technically perfect and marvellously intellectual and passionate pianistic interpretations which have brought him such admiring comments from the best musical critics of otherwise often blasé and indifferent Vienna press. Every one of them seemed to sense the fact that here was for once a musician with a universal and cultivated mind behind the merely musical side of his personality—a man with broad views and high

ideas on things spiritual and intellectual. In short a personality of the kind which Mr. Buhlig's close friends have long come to know him for.

Buhlig's name has gone down—may I say it—in history as that of the first man to recognize publicly the genius of Arnold Schönberg in his home city; the first one to brave the disdain of the ever-conservatives and the vociferous opposition of the hostile against the first performance of his Piano Pieces. I met Mr. Buhlig, on a glorious day, in one of those big, lovely parks of which Vienna is so replete. "Yes," he said, "no matter what others may tell you, it is the most beautiful city in the world. It has indeed become my second home—no less dear to my heart than my native country, the U. S. A. It is to Vienna, perhaps, that I owe the greatest experiences of my whole life. It was here that, when quite a young boy, I met the great Theodore Leschetizky, my revered master; it was here that I heard those wonderful orchestral and operatic performances for which Vienna has ever been famous the world over and which have decidedly influenced my further artistic growth."

But, alas, his enlarged activities demanded a change and Buhlig has now settled at Berlin, a city in so many respects the antithesis of the Danube city. It is a curious fact, often commented upon in the MUSICAL COURIER, that the musical life of Berlin, the most vital and alive perhaps in Europe, is for so great a part made not by Germans but by Austrians; it is the grafting of Viennese musicality and talent on the vitality and steadfastness of purpose of the Northern German race which gives the happy mixture so strongly felt in the musical life of the German metropolis. It is, perhaps, a larger field with wider possibilities, and, as in the past, Berlin has claimed so many Austrian artists, as now again in the case of Buhlig (and, for that matter, Arnold Schönberg), in spite of Buhlig's personal preference for the background of tradition which makes for the particular charm of the Danube city with any musical visitor.

Berlin, with its geographically central location, with its teeming life of the modern "live-wire" city, draws Buhlig



RICHARD BUHLIG

in front of the Karlskirche, Vienna, one of the most beautiful old churches of Europe.

back to the field of much of his pre-war activity. From here, when in Europe, he will make his concert tours—its central situation will save him much railroad travelling—and at Berlin his pupils will find a stimulating atmosphere, as it is Buhlig's intention to devote much time to teaching between his many concert engagements. Vienna, where Buhlig's great art and strong personality have made for him many friends and admirers of his work, will miss him as a resident, but will surely welcome him gladly as often as his concerts bring him back there, which will be often enough the case since several engagements have been contracted for Buhlig at Vienna for the new season—the most important of them being his forthcoming appearance with orchestra, when he will give the first performance of Behnke's new Pianoforte Concerto under the composer's baton.

There are other orchestral engagements and tours of Germany, Holland, France and England. Mr. Buhlig also planned a master class for Vienna and will transfer this to Berlin, his concert engagements being so arranged as to allow him to remain there for longer periods between tours. His return to America, originally planned for the present season, has, owing to the multiplicity of his activities here, been postponed to the season 1926-27.

P. B.

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FOREIGN NEWS IN BRIEF

EASTBOURNE TO ENJOY MUSIC FESTIVAL

LONDON.—Eastbourne, one of England's favorite summer and winter resorts, is to have a music festival from November 13 to 21, given by the Municipal Orchestra. Many new works will be conducted by their composers, among them Dame Ethel Smyth, Rutland Boughton (choral works, whose work was composed specially for this festival), Alexander Brent-Smith, and Dr. Malcolm Sargent. Important conductors who will give Bach, Beethoven, Wagner, Tchaikovsky, etc., are Sir Edward Elgar, Sir Landon Ronald, Sir Henry Wood and Capt. H. G. Amer, who is the director of municipal music in Eastbourne. Among the soloists are Astrid Desmond, Albert Sammons, William Primrose, Guillermina Suggia, Solomon, William Murdoch and Roy Henderson. C. S.

ELGAR TO GET GOLD MEDAL

LONDON.—The Royal Philharmonic Society, it has just become known, will confer its Beethoven Gold Medal on Sir Edward Elgar on the occasion of its concert on November 19, which Sir Edward will conduct. The presentation of the historic medal will be made by Sir Henry Wood. C. S.

SOPHIE BRASLAV FIRST AMERICAN IN RUSSIA

LONDON.—A report from Moscow in the Daily Telegraph mentions Sophie Braslav among the artists who have appeared there recently. Thus Miss Braslav is the first American artist to appear in Soviet Russia. C. S.

MANCHESTER'S ORCHESTRAL SEASON

MANCHESTER (ENG.).—The novelties of the Hallé symphony concerts, conducted by Sir Hamilton Harty, will include a new symphony by E. J. Moeran, the young English composer, whose first orchestral work, a Rhapsody, was also heard for the first time anywhere at a Hallé concert last year, and who has since then attained considerable prominence. There will be performed also Une Soirée de Vienne, by Dora Bright, written for the Hallé Orchestra, and a new symphonic rhapsody, Printemps, by D. E. Inghelbrecht. First performances in England will be given of Malipiero's *Athenia*, Glazunoff's *The Kremlin*, and Stenhammer's piano concerto in D minor. Vaughan Williams' *Pastoral Symphony*, Respighi's *Pines of Rome*, Falla's *Nights in the Gardens of Spain*, and Schreker's *Birthday of the Infant* will be heard for the first time in Manchester. A. S.

AWARD IN SPANISH OPERA COMPETITION

BARCELONA.—In an operatic competition organized by the director of the Gran Teatro del Liceo, the prize of 5,000 pesetas has been awarded to a three-act opera by Zacundo de la Viña, entitled *La Espigadora* (*The Gleaner*). It will be produced during the present season. Twenty-three works of as many authors had been submitted. The management of the theater is reported to contemplate another competition this time of international scope. T. O. C.

NEW STAGE DIRECTOR FOR VIENNA OPERA

VIENNA.—In succession to Josef Turnau, whom Strauss brought to the Vienna Staatsoper as chief stage director, and who has since become Intendant at the Breslau Opera, Franz Schalk has engaged a young gentleman with the strange name of Hans Esdras Mutzenbecher, who has acted as stage director at Elberfeld and recently as critic in his native Hamburg and who will make his Vienna debut at the forthcoming premiere of Boris Godunov. The appointment of Emil Pirchan as stage designer for this production has been widely noted as it marks the end of Alfred Roller's long régime at the Staatsoper. Prof. Clemens Holzmeister, a very gifted young Austrian painter, has also been engaged as stage designer at the Staatsoper, jointly with Pirchan. P. B.

THE FIRST MUSIC WEEK IN EUROPE

EDINBURGH.—The Scottish Music Week (October 12-17) has come and gone, and the results accruing from it are practically nil. It was a trade stunt from first to last, and even so, it was badly organized, and entirely lacking in "pep." The chief aspect of it was a few poorly written, and obviously prepared articles in the local papers in several Scottish centers. These were surrounded by trade advertisements, and the whole thing bore the caption, "All for Music: Music for All." But the idea underlying the thing never succeeded in filtering down to the people. If any one did happen to notice the so-called "Music-Week Page" in his

paper, he only asked what it was all about, and passed on without waiting for an answer. Altogether, American brains were badly wanted and sadly missed, for giving the idea life. W. S.

DR. ERHARDT TO PRODUCE FIRST ITALIAN ARIADNE

STUTTGART.—Dr. Erhardt, chief stage manager of the State Theatre here, has been engaged to produce *Ariadne of Naxos* in Italy, where it is to have its premiere at the Società degli amici di Teatro di Torino on December 2. Because of the engagement Dr. Erhardt has had to decline doing the *Rosenkavalier* in Chicago and Barcelona. W. H.

HINDEMITH WRITING A MODERN FAUST

FRANKFURT.—Paul Hindemith, young German modernist, is at work on an opera based on the Faust legend, the book of which is by Franz Blei, Austrian poet. Hindemith's earlier operas are all one-act works and have had a number of performances despite their rather scandalous texts. L.

MORE MALIPIERO FOR GERMANY

MILAN.—Malipiero's stage works, beginning with the *Sette Canzoni* (produced in Aachen two years ago), seem to have a certain vogue in Germany. His *Orfeo* was produced in Düsseldorf the end of October under the direction of Erich Orthmann. The composer has now finished another opera, *Filamela e l'Infatuato*. R. M.

SIBELIUS AT SIXTY TO GET NATIONAL PURSE

HELSINGFORS.—Jean Sibelius will celebrate his sixtieth birthday on December 8. A fund is being raised by national subscription, which is to be presented to him as a gift of honor by the people of Finland. K.

PRAGUE HEARS BELATED GERMAN PREMIERE OF BARTERED BRIDE

PRAGUE.—A significant event, both artistically and politically, was the first Prague performance, in German, of Smetana's *The Bartered Bride*, at the Neues Deutsches Theater, Alexander Zemlinsky conducting. The premiere was a small sensation, chiefly as an indication that the hatchet has been buried, musically at least, between the Czechs and Germans of Czechoslovakia. B. P.

FRANZ SCHREKER IN LENINGRAD

MOSCOW.—A great ovation was given to the German composer, Franz Schreker, in the Leningrad State Opera House when he appeared as guest conductor of his own opera, *Der ferne Klang*, even there. This opera had its Russian premiere at the end of last season and was so great a success that the management invited the composer to conduct the work himself. V. B.

SZIGETI'S NEW TRIUMPH

MOSCOW.—In his last concert Joseph Szigeti stirred up the Moscow audience by a remarkable performance of Prokofiev's violin concerto. He had to repeat its bewitching scherzo. As is known, Szigeti made this concerto famous at the Festival of L.S.C.M. in Prague in 1924. Since that success, he has had to play this work in all the most important musical capitals of Europe. He is shortly to play it in America. V. B.

LENINGRAD PHILHARMONIC HAS NEW DIRECTOR

MOSCOW.—Prof. Michael Klimov, director of The People's Choral Academy in Leningrad, has been made, in addition, director of the State Philharmonic there. Klimov is the best Russian choir-leader. V. B.

PAGANINI FEVER IN VIENNA

VIENNA.—All Vienna records are broken by the prices fixed for the forthcoming premiere of Franz Lehar's *Paganini* at the Johann Strauss Theater. The top price for one seat is \$10 and boxes are sold at from \$30 upward. The *Parsifal* of the last Bayreuth Festival, Carl Clewing, has been engaged for the title role. P. B.

BACHAUS RECITAL IN ENGLISH CATHEDRAL

LONDON.—William Bachaus has given a recital in Peterborough Cathedral for the benefit of the Peterborough Infirmary. This is probably the first instance of a piano recital being given in an English cathedral. C. S.

NEWLY DISCOVERED MOUSSORGSKY WORK FOR MOSCOW

MOSCOW.—At the symphony concerts of the Theater of the Revolution to be given this season in collaboration with the Moscow Association for Contemporary Music, a work of sensational interest will be played. It is the scene "near the Cathedral of Saint Basil" from the original version of Moussorgsky's *Boris Godunov*. This scene was absolutely unknown to the world until discovered recently by Paul Lamm among the composer's manuscripts, and restored

for performance. In the same program they will also give the scene in Pimen's cell in its original version. There will also be brought out at these concerts a posthumous symphonic poem for orchestra by Scriabin, and the posthumous symphony of S. I. Taneiev. V. B.

SCHUMANN HONORED ON 25TH ANNIVERSARY

BERLIN.—Prof. Georg Schumann, director of the Berlin Singakademie, celebrated the twenty-fifth anniversary of his connection with the celebrated choral society. The festival concert was dedicated to Schumann's *Ruth*, without doubt one of the most valuable contributions to oratorio literature during the present epoch. Prof. Schumann was the recipient of many honors, manifesting the high esteem accorded to him not only in Berlin but everywhere in Germany. L.

MALIPIERO'S COMIC OPERAS

DARMSTADT.—Malipiero's Three Goldoni Comedies will have their first production here this season. I. P.

A NEW BOOK ABOUT SCRIBIN

MOSCOW.—Leonid Sabaneiev, a personal friend of Scriabin, and his biographer, has recently issued a very interesting book of recollections of the Russian composer. The book comprises three hundred pages. V. B.

BEECHAM AGAIN IN TROUBLE

LONDON.—Sir Thomas Beecham, who, though still one of Britain's wealthy men, manages to get into financial trouble oftener than the average impecunious citizen, was again in court on October 22 to defend himself in a money-lender's action for £10,000 (\$50,000). It seems that Sir Thomas wanted to buy some pictures and needed cash to satisfy sudden artistic cravings, so that he gave notes for £10,000 in return for a sum considerably smaller than that figure. C. S.

COVENT GARDEN AGAIN A DANCE HALL

LONDON.—As last year, Covent Garden, London's historic opera house, will again be turned into a dance hall for a season of twenty weeks. Music lovers reflect sadly upon the fact that the opera season occupies less than half that time. C. S.

LOPOKOVA RETURNS TO DIAGHILEFF BALLET

LONDON.—The opening of the Russian ballet season at the Coliseum (October 26) marked the return of Lydia Lopokova (now the wife of J. M. Keynes, the famous economist) to the Diaghileff forces. The season opened brilliantly with the Queen of Spain and other royalty in the Royal Box at the evening performance, witnessing Carneval and Les Matelots (music by Auric), conducted by Henri Defosse, a French conductor new to the organization. Emil Cooper, Russian conductor, will replace him after the second week of the season, which lasts eight weeks. C. S.

MORE POPULAR CONCERTS FOR LONDON

LONDON.—A new series of popular concerts started in the Albert Hall on October 31, under the direction of Mme. Lily Payling, founder of a scholarship fund for English music students. The concerts, which take place on alternate Saturday nights, will enlist the service of well-known artists, and subscriptions for the whole series of eight concerts are one guinea, including tax (about sixty-five cents a concert). Meantime, the firm of Powell & Holt has started a new series of Sunday concerts in Queen's Hall, synchronizing with their celebrity series in the Albert Hall. The first artists engaged at these concerts have been Irene Scherrer, Moiseiwitsch, Hofmann, Backhaus and de Pachmann. C. S.

PAVLOWA'S CONDUCTOR RESIGNS

LONDON.—Theodore Stier, for fifteen years the conductor of Mme. Pavlova's Ballet company, has resigned his post, being compelled to take a protracted rest. He will therefore not accompany Mme. Pavlova on her South African and Australian tours, which begin in December. The end of the London season on October 24 marked his last appearance, at least for the present. C. S.

THE B. N. O. C. IN SCOTLAND

EDINBURGH.—The British National Opera Company completed on October 24 a five weeks' journey in Scotland. Three highly successful weeks were spent in Glasgow, and two less successful in Edinburgh. So unsatisfactory indeed was the support accorded them in the latter city that steps are now being taken to bring Edinburgh into line with Glasgow, by the establishment of a body of guarantors who will make good any deficit on the productions in future seasons. The most successful productions were *Aida*, with Florence Austral; *Othello*, and *Tosca*. First performances in Glasgow and Edinburgh respectively were given of Bach's



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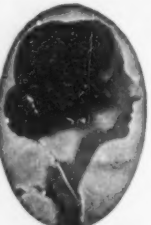
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charming Coffee Cantata (Coffee and Cupid) in Sanford Terry's arrangement; and of Holst's operatic mosaic, At the Boar's Head.

MASCAGNI WRITING NEW OPERETTA

VIENNA.—Pietro Mascagni, who came here to conduct a benefit performance for the Volksoper members at that theater, announces that he is at work on a new operetta entitled The Tsarevitch and based on a comedy by the late Gabriella Zapolska, which had a successful run at Vienna a few years ago.

RESPIGHI'S SUCCESSOR APPOINTED

ROME.—Giuseppe Mulè, hitherto director of the Palermo Conservatory, has been made director of the Accademia Santa Cecilia in succession to Ottorino Respighi, who resigned in order to have more time for composition. Mulè is a Sicilian, born in 1885, and educated in the Palermo Conservatory. He has composed La Baronessa di Carni, produced in Palermo, and Al Lupo, produced in Rome in 1919, also the music to Euripides' Bacchae when revived in the Great Amphitheatre in Symrna in 1922. A new opera of his, La Monacella della Fontana (The Little Nun of the Fountain), is about to have its première at the Teatro Massimo, Palermo.

FIRST NEW FRENCH OPERA IN POST-WAR GERMANY

PARIS.—For the first time since 1914 a new French opera will be translated and produced in Germany. The work chosen is Marouf by Henri Rabaud and it will be given at Dessau. The translation was made by Otto Neitzel.

N. DE B.

INTERESTING JOHANN STRAUSS REVIVAL AT FRANKFORT

FRANKFORT.—The one hundredth birthday of the waltz king, Johann Strauss, has been celebrated on October 25 by a splendid representation of Strauss' operetta, A Night in Venice, in the new revision by Erich Korngold. With Clemens Krauss as conductor, Wallerstein as stage manager, and new stage decorations by Sievert the performance reached a very high artistic level. The audience was most enthusiastic.

WERNER WOLFF CONDUCTS IN LATVIA AND ITALY

HAMBURG.—Werner Wolff, first conductor of the Municipal Opera in Hamburg, has just conducted Aida, as well as an orchestral concert in Riga, with such success that he has been invited to return as guest conductor this season. He has also been invited to undertake the production of Tristan and Isolde in Parma.

PRACTICAL ACOUSTICS AS A HIGH SCHOOL SUBJECT

BERLIN.—Building concert halls according to acoustic laws has been made a regular course in the curriculum of the Technical State High School of Berlin. Prof. Biehle, an authority on the subject, and Prof. Poelzig, the architect and builder of a number of interesting theaters, have been appointed professors. They are to work hand in hand in the development of a "Raumakustik" and an attempt to diminish the risk of poor acoustics as the result of haphazard building of concert halls, theaters, churches, etc.

ILLEGAL TO SELL CONCERT PROGRAMS

BERLIN.—A jury sitting in the case against a leading concert manager here has just ruled that the new charge for concert programs is illegal, since (a) concerts are a cultured necessity to the public, and (b) the audience at a concert is entitled to know its purport and sequence. The concert manager was fined a sum of 200 Marks, plus the profit from the sale of programs sold at one Mark each for the concert in question.

WHAT RUSSIAN AUDIENCES HEAR

MOSCOW.—This season the following symphonies of Nicholas Miskovsky, contemporary Russian symphonist, will be played: the eighth (premiere) at the symphony concerts of the I. S. C. M. in Moscow; the seventh in Leningrad; the sixth at the symphony concerts of the Theater of the Revolution in Moscow; the fifth by the Orchestra without Conductor in Moscow and at the municipal symphony concerts in Odessa; the fourth at the Rospil symphony concerts in Moscow. The seventh symphony will also have its first foreign hearing at the concerts of the Musikkollegium of Winterthur (Switzerland).

The third symphony of Alexander Goedicke, which had its premiere last season, was repeated at the symphony concert of the Theater of the Revolution under Constantin Saradiev's baton with great success. At the same concert a symphonic poem Alladine and Palomides by Dmitry Melikh was played.

During the last fortnight Prokofiev's violin concerto was played four times—once in Leningrad (Joseph Szigeti) and three times in Moscow (Szigeti, Guzikov and Rabinovich), every time with remarkable success. This constitutes the greatest success of a musical composition in Russia since the revolution.

SELMA LAGERLÖF STOPS SWEDISH PERFORMANCE OF ZANDONAI WORK

STOCKHOLM.—The proposed production of Zandonai's opera, I Cavaliere di Ekebu, at the Royal Opera here, has been abandoned in consequence of a dispute between the composer and Mme. Selma Lagerlöf, whose novel, Gosta Berling, furnished the plot. The Swedish authoress demanded that certain changes in the text deemed by her and the opera authorities necessary before the work was performed before a Swedish public be made but Zandonai refused to accede to the request.

CHALIAPIN'S EARNING-POWER "IMMORAL"

BUDAPEST.—One of the incidental episodes of Fedor Chaliapin's sensational Budapest debut was the sermon of a local Rabbi who admonished his congregation not to visit the famous Russian's concert, as a salary of \$3,000 a night was "immoral" in so impoverished a city as Budapest. Nevertheless, Chaliapin's Budapest concert was completely sold out at top prices.

SUICIDE EPIDEMIC AMONG AUSTRIAN MANAGERS

BRÜNN (CZECHOSLOVAKIA).—Julius Hertzka, manager of the local German theater, has committed suicide on account of financial difficulties and internal troubles with the members of his board. Hertzka, a Viennese and for many years a prominent figure in Vienna's theatrical life, is the second Austrian theatrical manager to commit suicide within a few weeks, the other case being Alfred Hagin, of the Municipal Theater at Linz.

DR. STIEDRY A BENEDICT

VIENNA.—Dr. Fritz Stiedry, Vienna conductor, formerly director of the Volksoper and now about to make his Russian debut, is seen to re-marry, his prospective bride

being Erica Wagner, the beautiful actress-singer who created the speaking part in Schönberg's Pierret Lunaire at Vienna.

SZYMANOWSKI PROFESSOR IN WARSAW CONSERVATORY

WARSAW.—Karol Szymanowski has been appointed professor at the Warsaw Conservatory by the Polish government and has accepted his new office, though only after some hesitation, since this is his first venture in pedagogy.

PELLEAS HAS ITS DANISH PREMIERE

Fokin Freshens Up the Danish Ballet—English Pianist Scores

COPENHAGEN.—Debussy's opera, Pelléas and Melisande, had its first performance in the Royal Theater here about the middle of October. The work was given in Danish, the translation having been made by Paul Wiedemann, tenor, who took the part of Pelléas. Birgit Engell as Melisande scored a great success, while the rest of the cast performed their parts splendidly. In spite of the satisfactory performance, however, the audience received this fine and graceful, but dramatically rather static work, somewhat coolly.

Immediately after the première of Pelléas and Melisande, Michael Fokin, who was engaged as stage manager of our Royal Ballet for a month, earned a phenomenal success with three ballets, namely Petrouchka, Chopiniana and Prince Igor. The Danish ballet, which is founded on the French master Bournonville's traditions, and which Fokin in an interview characterized as the best in Europe, has by the influence of the Russian master gained that which has raised it to its present high level. Our dancers, both male and female, showed in the war-dance a buoyancy and abandon which fairly made the spectators exult. It is hoped that arrangements will be made to bring Fokin back as ballet master for a longer period next year.

The English pianist, William Murdoch, recently gave a well attended concert, in which he exhibited an unflinching technique and a sense of color and shading which entitle him to a place in the front rank of contemporary pianists. His rendition of a series of compositions by Debussy and Ravel was nothing short of ideal and the audience was most enthusiastic.

National Opera Club Meets

Mrs. Clarence Meeks, acting president of the National Opera Club of America, during Mme. von Klenner's absence on her around-the-world trip, opened the November 12 meeting, Waldorf-Astoria Hotel, calling attention to the Forum for Women which begins at the Hotel Astor, November 20; mentioned the card party of the club, scheduled for November 30; announced the November 28 luncheon at the Hotel Borsert, Brooklyn, also of the Fiqué Choral, at which the N. O. C. usually took a table for twelve persons, and introduced Charlotte Lund and Val Peavey as the active artists of the afternoon. Mme. Lund said she "felt most friendly toward those present—but quite the opposite to the absent ones." (There was poor attendance). She gave the love-scene from The Bartered Bride, telling the incident depicted musically, and Mr. Peavey played the Dance Furioso. The single aria from Ravel's Spanish Hour of Love followed, then the Oasis duet from Thais, all done in interesting fashion.

Previous report of the last meeting of the club, when Herbert's Sweethearts was given, should have said that Mrs. Nathan Loth was chairman in charge of that very successful farewell to Mme. von Klenner.

Annie Louise David Reopens New York Studio

Annie Louise David, harpist, returned recently on the Manchuria of the Panama-Pacific Line, from California, where she had been teaching and filling concert dates, and has now re-opened her New York studios. She had a fine trip home and celebrated her birthday en route. Capt. Valentine J. Green gave a birthday party for her and she was presented with a silver loving cup. One evening Miss David, assisted by Roxanna Erb, mezzo contralto, gave a most enjoyable program, which was well received by those present.

On November 1, Miss David played at the West End Collegiate Church, and on the day following, at the Manhattan Church on Broadway. Miss David had a successful summer as harp teacher of the Master School of Musical Art of San Francisco, of which Lazar S. Samoiloff is director and Alice Seckels manager. The last concert she gave was a joint recital with Max Dolin, violinist, in San Francisco on September 24. She had many interesting pupils, gave three scholarships, and is anticipating her return there next season with considerable enthusiasm.

KATHERINE BACON



LONDON acclaims KATHERINE BACON in two recent piano recitals in Wigmore Hall on September 23 and 29.

Owing to her success, she has been engaged to return for a tour of the British Isles in January and February.

"There was a magnificent tone, full and rich like an organ, in 'Wachet auf'; there was a fine sense of balance and dramatic power; and great fluency in the finger technique."—London Times.

"At her second pianoforte recital, Katherine Bacon deepened the good impression of the former occasion, more especially as regards her sensitive intelligence. There is a genuinely musical thought behind everything she does, so that the act of performance becomes an act of creation. That, unfortunately, cannot be said of every act of performance, especially with pianists. Too often they are content merely to set down in black and white what has already been set down in black and white. Nobody gains, least of all the composer; and nobody is the wiser, least of all the audience. Miss Bacon can claim to be an exception. She essayed that strenuous big-scale Sonata in F minor of Brahms, and proved to us that every bar, every slightest episode of it was significant to her in the highest degree. Clearly, she had pondered its message (dark and brooding at times, flaming with purpose at others), and had studied long the ways of its quick communication."—London Daily Telegraph.

"Katherine Bacon showed serious musical accomplishment and a style of considerable breadth in Brahms' big F minor Sonata."—London Daily Mail.

"Katherine Bacon's piano playing revealed an alert musician ready to exhibit the points of a Mozart or a Chopin Sonata without fail, and to keep up a fresh current of expressiveness."—London Morning Post.

"The artist has plenty of fire and imaginative feeling, and with a powerful and fluent technique at her disposition she was able to give rein to her temperamental qualities with excellent results."—The Era.

"In Chopin's B flat minor Sonata this talented pianist really reached the hearts of her hearers and that Miss Bacon also enters into the spirit of more modern idioms was shown in her performance of Ravel's 'Ondine' and Albeniz's 'Triana.'"—The Lady.

"Her performance of the Chopin B flat minor Sonata was the best I have heard for a long time, and her Ravel and Albeniz show that she has a fine technique as well as fine intuitions."—London Musical News.

Katherine Bacon as soloist with the Philharmonic under Mengelberg at Carnegie Hall, November 7, in César Franck's Variations Symphoniques:

"This was her first appearance here with orchestra. She gave a very good performance, with notable technical skill, and a pianistic tone able to wax sonful and with ample shading. Miss Bacon scored much applause."—New York Herald Tribune.

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Three Preludes and Fugues..... Bach
Sonata in F minor, op. 5..... Brahms
Ballade in A flat, op. 47..... Chopin
Two Preludes..... Rachmaninoff
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Harold Bauer
Feux Follets..... Liszt
Mephisto Valse..... Liszt

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ACCURACY OF DETAIL THE KEY TO ARTISTRY

James Woodside, Song Recitalist, Discusses Time Economy in Song Study

Early in my experience as a student of song, having no definite outline of study for a working basis and knowing little of program building, I found that I was suffering a great loss of time and effort. I was working on many songs that had no program value and was unable to reach any degree of artistry in the rendition of the songs I studied. From my observance of great singers and the instruction of my masters, I learned the quite obvious fact that the key to artistry is accuracy applied to all details involved. But I was swamped with such a disordered flood of inaccurate details that I seemed never to be able to correct them all. This was so until, writing down a large number of my mistakes, I found that they could all be classified under a few headings.

OUTLINE OF STUDY

From this I worked out an outline of study. While it does not treat the subject exhaustively in general or in any of its phases, it has provided me with a simple and tangible plan through which I have derived fine workmanship and great economy of time. The outline is divided into four major headings—(a) Preliminary Observations, (b) Style, (c) Interpretation, (d) Program Building.

I like to note, if the information is available, whether or not the originator of the text of a song is important, something of his professional history, his more important accomplishments, and his effect upon the development of lyric literature. Like consideration should be given the composer of the music setting, noting in particular his important terms of composition, most important compositions, the time in which he was musically active, his nationality and training, whether or not and in what way he effected to a marked degree the development of music or belonged to a school of composers which accomplished a similar influence. Since the various schools and periods of composition bear such definite characteristics, treatment of their representative song literature must be likewise characterized.

Great care should be given to determining the key in which each individual should sing a song, not only to assure the tessitura of the song lying within the effective tessitura of the voice, but also to assure the correct atmosphere in the rendition of the song. For example, the mood of a song might demand a reticent placid atmosphere. If the song were pitched too high, the resultant intensity would make impossible the correct atmosphere. Or a song demanding an intense emotional atmosphere, if pitched too low, would be ineffective. I have found it advantageous to use keys other than the published keys, for many songs of my repertory. And one should take note of the style of technic required for each song—sustained, declamatory, diction, florid. Also one should determine the "song classification"—atmospheric, dramatic, ode, narrative, character, etc.

STYLE-INTERPRETATION

In all of the works I have read on the subject of song singing, Style and Interpretation have never been clearly defined as to content or extent, and have been confusingly intertwined. But to me there is a clearly defined partition between the provinces of these two headings.

Style is the evidence of perfect workmanship, and pertains only to the accuracy of the elements involved, which are—phrasing, rhythm, melody, diction, tempo, continuity, tone quality, memory, fluency, poise, simplicity. The technic of style should strictly follow the rule and be devoid of individual license.

Interpretation deals with elements which evolve the song into a living, realistic experience. These elements are—mood, atmosphere, significant accentuation, tonal coloring, rhythmic coloring, shading. The technic of interpretation may vary with every singer, allowing for the individual characteristics of the performer, the only fixed requirement being a faithful, sincere, and vivid carrying out of the composer's intention.

A performance may be perfect in style yet completely devoid of interpretative treatment, or vice versa. Style cleanses the glass through which interpretation may more clearly shine. The elements of style should be perfected before any thought be given the interpretation of a song.

PROGRAM BUILDING

Also I make a thorough study of program building, outlining the essential requirements of effective program songs and their most effective arrangement. The necessary information at first was supplied by my instructors, books, and the programs of prominent singers, and later by my experience before the public. Upon this outline I based my

entire repertory study. I prepared many programs before I had the opportunity of presenting one to an audience. My original outline, of course, has been considerably altered and augmented, but I have wasted no time on songs which have no practical program value.

This "outline of study," which I have so briefly described, has been and still is indispensable to me in my repertory study and preparation of recital programs. And I find it valuable in my work with the pupils I have the pleasure of teaching. I feel that it is most valuable to the younger student, because it was created from the needs of my own earlier student days.

MEMPHIS, TENN.

MEMPHIS, TENN.—The musical season opened auspiciously when the Beethoven Club presented Claudio Muzio, soprano of the Chicago Opera Company, in the first of a series of concerts, 2,000 members being present. The program was well adapted to the singer's individuality and the enthusiastic audience demanded many recalls. Miss Muzio responded generously.

PAUL WHITEMAN AND ORCHESTRA

The initial attraction, on the Cortese Brothers Concert Course, was given when Paul Whiteman and his orchestra were heard for the second time in Memphis. Both were recalled again and again and many encores were given.

BEETHOVEN CLUB

Beethoven Club Week, an annual event, was celebrated the week of October 26, beginning with the Muzio concert and



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followed by a delightful concert on Wednesday evening in the Club Home. The program, arranged by Mrs. Fritz Faehrmann, was given by Mr. and Mrs. Joseph Hinkle, Mrs. Joe Carr Leroy, C. L. Montgomery, Mrs. Lyman Fulk and others. On Friday the junior club presented a program, and Thursday a bridge-luncheon and informal program was given.

The Beethoven Club, assisted by the Piano Teachers' Association, entertained musicians who appeared recently at the Tri-State Fair. The guests heard were Mary Wylie, Mrs. R. T. Doughtie, Frank Slater and Alfred Strick. Mrs. Garner Strickland, soprano, teacher of singing in the Bohmann School of Music, gave an interesting group of songs, as did Mrs. Clyde Parke. Patrick O'Sullivan and Mr. and Mrs. Hankel also contributed. Mrs. Arthur Bower and Mrs. Karl Ashton were the accompanists.

NOTES

The Bolling-Musser School of Music has moved into new quarters. Rata Present, artist teacher, will be associated with this organization. The faculty is composed of Mary Bolling-Chapman, Elizabeth Mosby, Florence Goyer Taylor, Etta Hanson, Mary Alice Graves and Maude Walker. Minnie Milligan is manager.

Patrick O'Sullivan, head of the Memphis Conservatory piano department, will have associated with him Marie Kern-Mullen, voice, and Paolo Grosso, violin. I. V. D.

M. Witmark Items

Marie Tiffany, Metropolitan Opera soprano, recently returned from Europe, where she combined concert appearances in Paris and other important cities with a much needed vacation. She is one of the long list of artists who are featuring David Guion's Howdy Do Mis' Springtime. She introduced the number at her Paris recital.

Cecil Arden, Metropolitan Opera contralto, is giving a series of concerts. In her group of Old English songs and spirituals Miss Arden in programming David Guion's Howdy Do Mis' Springtime.

Witmark's Black and White songs are great favorites over the radio. Pierre Harrower, of the Capitol Theater Quartet, was heard over WMCA on October 1. His numbers from the Witmark catalogue were Vanderpool's I Did Not Know and Values, Grey's Give Me One Rose to Remember, Canning's Just Been Wondering All Day Long, Herbert's Gypsy Love Song, and Guion's Howdy Do Mis' Springtime. Grey's songs are also popular over the radio. Ivy Scott sang his newest ballad, Give Me One Rose to Remember, over WEAF. It was also broadcast by the Light Opera Quartet and the Adelphian Ladies' Quartet. The song was recorded for Brunswick by Mario Chamlee, Metropolitan Opera tenor.

William Robyn, for years leading tenor of the Capitol Theater, broadcast over WEAF one of the loveliest of songs, Smilin' Through, by Arthur Penn. It was a request number, as announced by Major Bowes of that theater.

Reinold Werrenrath, baritone, was the first artist to be heard in the new Atwater-Kent concert series which are broadcast every Sunday night over WEAF. On October 4 he sang Charles Gilbert Spross' newest ballad, Gunga Din, and the interest in this newest of Kipling songs was instantaneous. Among the other numbers which Mr. Werrenrath sang was his old favorite, which he has programmed for years, Arthur Penn's Smilin' Through, perhaps Penn's best known song.

M. Witmark Company has recently signed a contract with Joseph Weinberg of Vienna, Zurich and Leipzig for a renewal of rights of German and Austrian operas for America. The works include The Gypsy Baron, by Strauss; Beggar Student, Black Huzzar, and numerous others. Due to the new consolidation, these German and Austrian operas are handled exclusively by Tams-Witmark Music Library in New York City.

Harold Land, baritone and member of the well known Criterion Quartet, has never failed to feature a Witmark song. Frederick W. Vanderpool, associated with the Witmark catalog, is a favorite composer of Mr. Land's who has sung his Want of You, Can It Be Love, Values, and more recently Home to My Joy and Thee. During this past summer at the Ocean Grove Auditorium, Mr. Land sang the first two numbers to a tremendous reception and called forth especial newspaper comment. Another particular favorite of Mr. Land's is Caro Roma's My Jean, still one of the most sought-after concert pieces in the Witmark catalog. He also praises highly David W. Guion's new Howdy Do Mis' Springtime, an irresistible little darkey song.

Pupils of Chev. Corradetti Successful

George Magis, tenor, pupil of Chev. Ferruccio F. Corradetti, has proved that diligent application and patience bring reward. Without rehearsal he played the part of Emile La Flamma in Rose Marie, now playing in Chicago. Mr. Magis proved an actor of power and a singer with real musicianship. Another pupil of Chev. Corradetti, Pasquale Ferrara, acquired a remarkable success recently as Manrico in Trovatore, in Lodi, N. J. The Lodi Daily expressed its opinion as follows: "Pasquale Ferrara, tenor, found much favor with the audience, which at times he enthralled with his singing. Mr. Ferrara is making rapid strides toward the top of the ladder, so to speak, in operatic circles and he fares well to be among the leading singers throughout this country."

Three other pupils of Chev. Corradetti—Josephine Merante, lyric soprano, Carmine Gerardi, lyric tenor, and Mario Siri, baritone—gained success in a concert at Ulmer Park, Brooklyn, for the outing of Fratellanza Sanfelese. Carmen Garcia-Cornejo, coloratura soprano, and Antonio Ulera, baritone, made a decided impression with their singing in a public concert at International Hall on October 3.

Whittington Endorses Musicians' Enterprises

Dorsey Whittington, pianist, writes the following of the Musicians' Enterprises:

My dear Mr. Malkin:

Allow me to express my enthusiastic admiration for the ideals and purposes of the Musicians' Enterprises. I consider it a privilege to belong to it—a privilege all musicians should eagerly embrace.

With best wishes for "Our Enterprise."

Cordially yours,
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NEW YORK CONCERTS

NOVEMBER 9

Kemper, Loesser and Huss

Ruth Kemper, violinist; Arthur Loesser, pianist, and Henry Holden Huss, composer-pianist, were the three excellent musicians who collaborated in giving a sonata recital in Steinway Hall on November 9. Miss Kemper and Mr. Loesser played Beethoven's sonata in E flat and the Saint-Saens' sonata in D minor. Mr. Huss was represented both as composer and pianist, playing his own sonata in G minor with Miss Kemper. All of the artists displayed their well known musicianly qualities and well deserved the applause bestowed upon them.

Esther Dale

Esther Dale, soprano, gave her first New York recital of the season, November 9, before an audience that filled Carnegie Hall and showered her with vigorous applause. Each song that Miss Dale sang, from the exacting number of Handel's *Lusinghe piu care*, with which she opened the program, until the final one, Carpenter's *Serenade*, was presented with a fine sense of style and a consistent beauty of tone. Her second group was made up of three Shakespearean songs by Castelnuovo-Tedesco, namely *Under the Greenwood Tree*, *Blow, Blow, Thou Winter Wind*, and *Spring*, which were appreciated for their novelty and in the way Miss Dale interpreted them. The soprano disclosed her versatility in the different languages with a number of *Lieder* from Brahms, Strauss, D'Albert and Wolf, and selections from Spain by Granados, de Falla and Williams, which comprised her third and fourth groups. Miss Dale is to be commended for her excellent diction in the Latin languages. *Vidalita*, an Argentine folksong arranged by Alberto Williams, was delightfully rendered, likewise her last group, made up of American composers, Griffes *Barnett*, Josten and Carpenter. Miss Dale was forced to encore numerous times and was the recipient of many floral tributes. John Doane gave valuable assistance at the piano.

Ralph Leopold

Ralph Leopold, pianist, gave his annual New York recital on November 9 in Town Hall, when the many admirers of this highly artistic pianist turned out en masse to greet him. His playing, as on previous occasions, was marked by sincerity, musicianship and outstanding artistry. His interesting program opened with Mendelssohn's *Prelude and Fugue in E minor*, op. 35, which he played with his customary authority. Schumann's *Nachtstück*, which followed, was presented with that delightful poetic mastery for which Mr. Leopold is well known. He played Brahms' *Capriccio*, op. 116, No. 3, in which his fluent technic won much admiration. Next came four *Rhapsodies*, op. 11,

by Dohnanyi. His tonal coloring of Scriabin's two poems, op. 32, and Debussy's *Nocturne* were particularly charming. Mr. Leopold played his own transcription of *Waldweben* from Wagner's *Siegfried*, which revealed the recitalist as one unusually well versed with the works of the Bayreuth master. His program closed with *Waltz of the Flowers*, Tschalkowsky-Grainger.

Throughout the entire program Mr. Leopold disclosed extraordinary musicianship and finished art. He received hearty and well deserved applause and at the conclusion was obliged to give five encores.

Lester Donahue

Lester Donahue, pianist, gave his first New York recital in several years at Aeolian Hall on November 9. His program began with Liszt's *Variations on a Theme of Bach*, followed by a group of Chopin, a Debussy group and a final group made up of Noel by Gardner, *The Island Spell* by Ireland and *Andalusia* by De Falla. Mr. Donahue's playing has gained in authority and style since his last appearance here. Liszt's *Gargantuan* misarrangement of Bach was done with all the necessary power. Chopin was stylish throughout and the performance of the *C Minor Prelude* was particularly sympathetic. Mr. Donahue is thoroughly at home in Debussy and there was most unusual beauty in his playing of *Reflets dans l'Eau* and *Poissons d'or*. John Ireland's *Island Spell* is very much like Debussy too, while the *Da Falla* was a brilliantly effective piece to end the program with and done full justice to by Mr. Donahue. There was an audience that filled the hall and rewarded the performer with frequent and hearty applause, calling for extra numbers. It was interesting as well in the piano, which was provided with the new attachments invented by John Hays Hammond, Jr.

NOVEMBER 10

Marshall Righter

Marshall Righter, soprano, was heard in recital by an enthusiastic audience at Town Hall on November 10. Her program began with *Charmant Papillon* from Campra's *Les Fêtes Menitiennes*, followed by songs by Gluck and Bishop. A group of four *Sea Lyrics* by Campbell-Tipton came next. It was in the third and fourth groups, however, that Miss Righter seemed to please most. Songs by Grieg, Wolf, Franz, Strauss, Carpenter, Easthope Martin and her efficient accompanist, George Roberts, gave her more opportunity to display the work to which her voice and style of singing is best suited. To songs of lighter vein and happier mood Miss Righter, whose voice has clarity and brightness of tone, gave excellent expression, and drew spontaneous applause. Encores were added.

Flonzaley Quartet

Aeolian Hall held a rapt, devoted, and highly enthusiastic audience on Tuesday evening, November 10, when the ever popular Flonzaley Quartet opened its New York season. The players received an ovation before the beginning of the concert, and of course were overwhelmed with applause after each number.

The organization is at the top of its form, and their beauty of tone, refined and authoritative musicianship, precision of ensemble, and flawlessness of technic were in lovely evidence throughout the evening.

Mozart's *C major quartet* (K. 465) opened the program and Schumann's *A minor quartet* closed it. Between the two came an unfamiliar quartet, opus. 37, by Karol Szymanow-

ski, the Polish composer. It was the first American hearing of the work.

It is in three movements, all of them well knit, brief, and bristling with good musical ideas. The workmanship is expert, and there are many passages of melodic appeal. The harmonization, while modern, did not frighten any of the listeners accustomed to present day musical dissonances. (Szymanowski wrote his quartet in 1917.) The last movement is written in four keys, the cello playing in C, the viola in E flat, the second violin in F, and the first violin in A. The effect, however, was not unpleasant, and the composer managed to handle his material without confusion, and with much spirit and humor as well.

Grace Leslie

The Town Hall was well filled with an audience that manifested interest and genuine appreciation of the vocal and interpretative efforts of the contralto, Grace Leslie, on November 10. Miss Leslie is not a stranger to New York audiences, previous recitals having won her more than passing favor. Since her recital last winter, the singer has made further progress, her voice having taken on, it seemed to the writer, a certain richness of quality and considerably more volume. Technically Miss Leslie is able to do much with her voice, for instance the coloratura passages of the aria, *L'ingrato m'abbandona* from *Il Profeta*, Meyerbeer, were exquisitely done, and showed the range of her voice. Her middle and lower registers are always agreeable and her singing throughout the program was enjoyable. She is moreover an interpreter of intelligence and is able, without difficulty, to convey the varying moods of her songs to her audience. As a program maker, Miss Leslie also deserves



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A young singer and a beautiful one. Fortunately, she does not depend upon her appearance alone, but sings with a voice of genuine contralto depth, and in a style which is sincere, dignified, and individual. —Eugene Stinson in *Chicago Journal*.

Her English enunciation is a delight to the ear. —Edward Moore in *Chicago Tribune*.

She made Hageman's noble song "Christ Went Up Into the Hills" one of the finest moments of the season, thanks to her own talents. —Glenn Dillard Gunn in *Chicago Herald Examiner*.

Much charm of manner, grace of person. Genuine sense of method and a vocal proficiency of admirable means and a clear enunciation. —Maurice Rosenfeld in *Chicago Daily News*.

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comment for she chose a list of songs that were a bit from the beaten path. Her program opened with a German group that included Auf dem Meere, Franz, Liebesbotschaft, Schubert, Nachtigall, Brahms, and Er ist's, Wolf. The second group brought two songs by Paderewski, Nagnère and La Nonne, beautifully sung, Chaminade's Chanson Slave, Trois Noisettes, Dupont, and the rather difficult Marins d'Islande, by Fourdrain.

A number of gems comprised the English group, among the most favored being: Moon Marketing, by Weaver, and The Choice, by Spier. At the end a number of encores were demanded and the audience was rather loath to leave the hall. Waltr Golde furnished fine accompaniments for the singer and was not lacking in the audience's favor.

The Stony Point Ensemble

The Stony Point Vocal Ensemble, first fruits of the American Institute of Operatic Art at Stony Point, New York, made its bow to New York, on November 10, at the Metropolitan Opera House in a concert for the benefit of the institute. Alexander Koshetz, who first came here as conductor of the Ukrainian Choir, has made up a fine chorus of eighty or so voices with some of the best singers of the Ukrainian Choir as its nucleus, especially three or four fine Russian basses. The tone quality of this choir is decidedly better than the Ukrainians, for the American women's voices lack the sharp and to American ears—unpleasant quality of the Russian women. In existence less than a year, Prof. Koshetz has brought the present choir to a point where it compares favorably with the original one—and this is decidedly high praise. It is capable of variations of dynamics and moods to a degree that few choirs possess and was particularly good in the second group—The Last Judgment by Arkhangelsky and a Ukrainian Lullaby.

Maud Allan, American dancer, returned here for the first time in several years as the star of the evening, dancing three numbers, an Oriental Dance Fantasy, the Chopin Funeral March and an American Indian Allegory, The Mystery of the Desert, especially written and staged by Reginald Pole. Miss Allan has lost none of her grace either of figure or movement in the intervening years.

Particularly interesting were the accompaniments to her dancing provided in all three cases by the Stony Point Vocal Ensemble, acting as a singing orchestra, accompanied only by piano and percussion instruments in the first number, The Oriental Fantasy, which had a most ingenious score (without words) composed by Joseph Achron. The combination was immensely effective and spoke well for the invention and ingenuity of the composer. Chopin's Funeral March was accompanied by the Ensemble alone in an arrangement by Koshetz. The Mystery of the Desert was the least interesting of Miss Allan's offerings. Other features of the program were violin playing by Benno Rabinoff and an aria sung to the piano accompaniment of Fern Newburg by "Oda Tallys," who turned out to be none other than Mme. Slobodkaya, former soloist with the Ukrainian Choir, who sings much better under her new name than she did under the old. All in all, a very satisfactory evening's entertainment.

NOVEMBER 11

Clara Haskil

At her recital, November 11, at Aeolian Hall, Clara Haskil, Roumanian pianist, proved herself to be an artist of extraordinary gifts and possessing a technical equipment equal to any task it was called upon to perform. In a program of classic and modern works Miss Haskil gave evidence of most unusual understanding for the meaning of the music. Every nuance was fitted exactly to the shade of beauty and emotion sought by the composer so that one felt pianist and composer to be one in spirit, though separated by a century or more of actual earthly existence. It was proof of the universality of music. Bach and Scarlatti were made to live again, Beethoven was brought into full being through a performance of his sonata, op. 111, rare in its perfection and charm, and the amusing and scintillating Carnival of Schumann as Miss Haskil interpreted it gave us a view of the quaint fancies of the great German that pictured his character in perfect lines. A large audience greeted the pianist and gave her a warm welcome. She deserved all of it. She is a rare "find" on the part of her managers and has an enviable American career before her if she continues visiting these shores.

Mabel Farrar

On November 11, Mabel Farrar gave her New York debut recital before an appreciative audience. Opening her program with Chaconne, by Vitali (Charlier-Auer), Miss Farrar immediately proved herself a skilled violinist, displaying a big tone of good quality and performing with ease and poise. She continued with the Bruch concerto in G minor, four short compositions by Beethoven, Kreisler, Reper, and Piere, and selections by Boulanger and Sarasate, retaining through them all the same excellent impression made after her first number. The program was of sufficient variety to make the test a severe one. At the conclusion of her program Miss Farrar received generous applause and responded graciously with encores.

Speaking of Miss Farrar's success, the New York Times said: "Miss Farrar gave a full-sized artist's program and justified her teacher's confidence and her faith in herself. She has acquired technique, style, dash and assurance, and, while her tone is not always agreeable, she grasps the general effect of compositions and carries her audience on the wave of her enthusiasm."

Josef Adler, who was at the piano, is always an asset to any recitalist.

NOVEMBER 12

John Carroll

Despite the downpour of rain, the followers of the young American baritone, John Carroll, almost filled Town Hall on November 12, proving by their loyalty and enthusiasm that the singer has already made a place for himself in the concert halls of New York. Since his appearance here last season, when he made a distinctly favorable impression, Mr.

Carroll has improved considerably. He is the possessor of a voice of fine quality, rich and warm, and after a slight unsteadiness shown in the first group, due to nervousness, no doubt, he sang his numbers with assurance and not a little charm. The first group included Donaudy's Vaghissima Smbianza, Canta il viandante nella notte, Recl, and two Rachmaninoff songs, I Came to Her, and the well known, Oh Thou Billowy Harvest Field. The well sung German list of songs included two numbers by Josef Marx, An Eichen Herbswald and Ein junger Dieter denkt an die Geliebte. Complainte de la Glu by Chapuis was so well liked that it was repeated and charmingly done, also, was the di Pierlas Les sept filles d'Orlamonde. Perhaps one of the most popular combinations of songs came in the fourth group which included two gems, Believe Me if All Those Endearing Young Charms and Danny Boy, sung by request. Several other Irish songs as encores won great favor. The final group opened with Rhea Silberta's Beloved, which Mr. Carroll sang with much feeling and effect, and followed with Lily Strickland's delightful Lonesome Moonlight, which was repeated, and Wintter Watts' Miniver Cheevy. There were several other extra numbers before the audience—delighted as it was—would leave the hall.

This report would not be complete without a word or two about the musicianly and valuable accompaniments of Rhea Silberta for the singer. Especially after her song did she share in the audience's applause.

N. Y. Philharmonic: Heinrich Gebhard, Soloist

A large audience attended the subscription concert of the Philharmonic Orchestra in Carnegie Hall, November 12. Willem Mengelberg opened the program with a very effective reading of Schubert's Symphony in B minor ("Unfinished"). This was followed by Heinrich Gebhard's Fantasy for piano and orchestra (first performance). The program notes state that this work was planned in 1920, and completed in 1923. The composer says in part about this number: "There is no program underlying my piece. One might say that the general mood of the first movement is melancholy, with outbursts of tragic violence, and that the main body of the last movement is happy and joyful." The composition, which reveals originality, was enthusiastically received. Mr. Gebhard's playing of the solo piano part was such as to stamp him as an artist of extraordinary attainments. Mr. Mengelberg also deserves credit for his sympathetic guidance of the orchestra. The composition is a worthy one, and should grace our concert programs frequently.

In Charles Martin Loeffler's A Pagan Poem, op. 14, for orchestra with piano, English horn, and three trumpets obbligato, Mr. Gebhard was again heard at the piano. The concert closed with a brilliant performance of overture to the Flying Dutchman (Wagner).

Ellen Ballon

Ellen Ballon, a brilliant young pianist who should be heard more often, provided a delicate musical repast to a friendly gathering at Aeolian Hall on November 12. The program started with a rather boisterous Scarlatti-Tausig and Bach—
(Continued on page 18)

PHYLLIS ARCHIBALD

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Miss Archibald made an excellent impression, for the quality of the voice and the intelligence and musician-ship she employed.—*The Times*.

An agreeable contralto voice. Her lengthy aria at the close of the gypsy encampment scene possessed sufficient dramatic fire to draw forth several curtain calls. She was equally good in the prison scene at the end, the vibrant quality of her voice showing at its best.—*The Telegram*.

A voice of solid worth, good range, pleasing quality and an actress of no small dramatic talent. She dominated her scenes and won several curtain calls.—*The Times*.

Her voice was of ample volume and resonance.—*The Herald Tribune*.

EUROPE

As Carmen she held her audience from the beginning by her singing and by the unflagging spirit she displayed.—*The London Times*.

If there is a better Carmen in England today than Phyllis Archibald, we do not know of it.—*Birmingham Post*.

The Delilah of Miss Archibald was a capital piece of work, not only by the beautiful quality of her voice, but by the perfect dramatic interpretation.—*The Liverpool Echo*.

Phyllis Archibald created a great impression by her histrionic power and splendid singing in the part of Amneris.—*The London Evening News*.

An artiste of the very highest order. This rôle (Delilah) admirably suited her beautifully modulated voice and her fine dramatic temperament. She is an artiste gifted with remarkable dramatic genius.—*Monte Carlo Le Petit Monégasque*.

(In Herodiade)

Phyllis Archibald is a magnificent singer with a voice of superb quality. She achieved a very remarkable success.—*Monte Carlo Le Petit Monégasque*.

The Fricka of Phyllis Archibald was remarkably effective, and may be accounted an important addition to the list of her operatic successes. The performance was a series of great moments.—*Birmingham Daily Post*.

(In Hamlet)

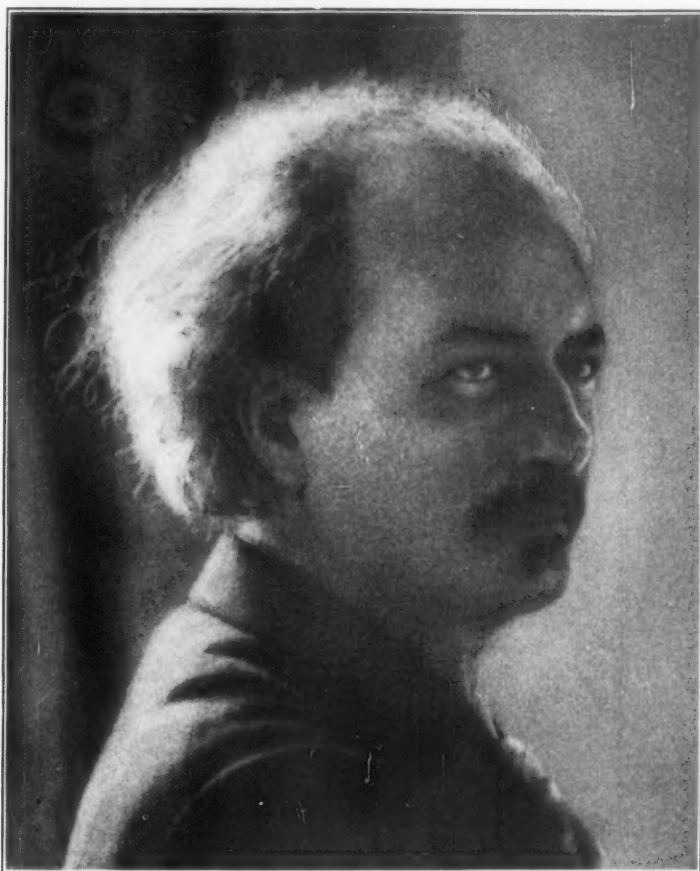
Phyllis Archibald, now at the height of her reputation, received an enthusiastic reception for her fine interpretation. She was admirably pathetic, and she carried off a grand and well-deserved success.—*L'Independent (Brussels)*.

AUSTRALIA

The presentation on Thursday was decidedly effective. Phyllis Archibald made a most vivid and picturesque Carmen, holding the attention of the audience not only by her singing but also by her expressive acting—she was Carmen to the life, disdainful, alluring, changeable, passionate.—*The Register, Adelaide*.

Phyllis Archibald again had a triumph as Delilah, making the utmost of the many splendid acting opportunities afforded the Philistine siren. The singer's alluring charm was a notable feature of a great artistic success, and her singing of Softly Awakes My Heart was received with tremendous enthusiasm.—*Sydney Daily Telegraph*.

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(Continued from page 16)

Tausig group and terminated with the inevitable, but beautiful Rhapsody No. 2 of Liszt. Miss Ballon was happiest, perhaps, in the second portion of the program, which consisted of a Schumann sonata and four Chopin numbers. Here she displayed a facile adaptability of mood to the wistful, almost nostalgic, sweetness of the Schumann andante and the Chopin nocturne in D flat major, and to the gay and frolicsome staccato of the Chopin Etude, op. 10, No. 8. The latter was encored as was also the Jonas toccata in the concluding group. Floral offerings were presented to the artist during the second intermission.

Alma Beck and Gilbert Ross

Alma Beck, contralto, and Gilbert Ross, violinist, gave a joint recital at the McMillin Academic Theater at Columbia University, November 12. A stormy night did not keep a good sized audience away nor dampen their enthusiasm. Miss Beck's first group consisted of German Songs by Franz and Brahms, Saint-Saëns' *Amour Vient Aider*, from Samson and Delilah, was her second offering, and a group was composed of two numbers by H. T. Burleigh, an Old English number and one by Brown. Miss Beck delivered her songs with her usual fine interpretative ability, dramatic feeling and

good style. Her rich, full tones were very pleasing. Mr. Ross' numbers were *Folies d'Espagne* (Corelli) and a varied selection by Glazounoff, Pugnani-Kreisler, Cecil Burleigh, Mozart-Kreisler, Logan-Kreisler and Sarasate. Mr. Ross gains steadily in his art and his straightforward manner of playing is a pleasure. He exhibited technical facility and skill, brilliance of style and a smooth, rich and sonorous tone. Both artists were recalled a number of times and responded with encores. Catharine Widman was at the piano for Miss Beck and Madeleine Marshall Simon was Mr. Ross' accompanist.

Gene Macdonald

Gene Macdonald, mezzo soprano, was heard at a recital in Aeolian Hall, on Thursday afternoon. She was ably assisted at the piano by Ernest Harrison. She has a voice of particularly good quality and has a gracious pleasing personality for the stage. In the second group encores were insisted upon and she played her own accompaniment, adding a little touch of novelty to the occasion.

Dayton Westminster Choir

Long heralded in advance, the Dayton Westminster Choir of Dayton, Ohio, made its first appearance in Manhattan on November 12, at Mecca Temple. Despite the handicap of important counter musical attractions and the worst storm of the fall, there was a good-sized audience which listened with evident approval to the work of the chorus. The avowed purpose of the Dayton Westminster Choir is by "example and effort to stimulate the interest in better church music for America," and it is certain that the choir itself, an organization of about sixty people, sets an example for anything in the way of a church choir ever heard in the East. John Finley Williamson, the conductor, an enthusiast in his work, to whose persistent efforts the choir owes its existence, has brought this body of untrained and unpaid singers, who work purely from enthusiasm for the cause, to a remarkable state of artistic perfection. They sing extremely difficult polyphonic music with an absence of effort, with surety, and truthness to the pitch that rivals any choral organization of today. All this was established by the time they had sung the first two numbers of their program, *Judge Me, O God*, by Mendelssohn, and *Jesus Friend of Sinners*, by Grieg. The second group went back to music more difficult and complicated polyphonically, including two specimens of old German ecclesiastical music, *Father Most Holy*, by Johann Crüger (1648), and *How Fair the Church of Christ Shall Stand*, from Schumann's *Gesangbuch* (1539). The second group concluded with the *Fiftieth Psalm*, published first in 1688, and the third began with *The Day of Judgment*, by Archangelsky, which had been sung here only two days before by The Stony Point Ensemble. It is a fine work that deserves its popularity with choral bodies. The *Voix Celestes*, by Gilbert Alecock, is lighter in vein. After that came the most popular number of the evening, William Arms Fisher's fine arrangement of the *Largo* from the Dvorak's *New World Symphony* known as *Going Home*. For the final group, there were three anthems—*Fierce was the Wild Billow*, by T. Tertius Noble; *What Christ Said*, by Peter Lutkin, and *The Shepherd's Story*, by Clarence Dickinson, dedicated to the Westminster Choir, which also seemed especially to please the audience.

There was an impressive sincerity and earnestness in all that the choir did. Every individual sang as if he thoroughly enjoyed what he was doing—as he doubtless did. There was, when opportunity offered, a nice shading, and every chorister was subject to the least indication of mood or tense on the part of Mr. Williamson. Also considering the fact that the chorus was made up of untrained voices, the tonal quality was good, although Mr. Williamson appears to believe in a rather cold and austere tone rather than in the warmth and mellowness to which some other leading choruses are given. The few incidental solos were capably handled by the respective choristers.

NOVEMBER 13

The Elshuco Trio

At Aeolian Hall, on November 13, the Elshuco Trio (William Kroll, Willem Willeke, and Aurelio Giorni), assisted by Karl Krautter and Herbert Borodkin, opened its

ninth season of chamber music concerts with the first of a series of all-Schubert programs. So accustomed have local music lovers become to the scholarly and finished playing of these artists that each appearance of this organization attracts more or less the same coterie of followers of the great masters of chamber music who revel in their writings and thrill to the masterly blendings of their exquisite melodies. New chamber music organizations are constantly springing up, but a more religious reading and in fact inspired interpretation could not be wished for. The large audience was delighted and enthusiastically applauded the players after each number.

The quartet in G major, op. 161, for two violins, viola and cello, opened the program. As Dahms has said, this work "reveals the thinker who looks behind the world of sounds and seeks to unriddle the hidden relationship on tones one to another." Throughout the four movements there was ever a perfect balance, and beautiful shading. So again in the *Sonatina* in A minor, op. 137-2, for violin and piano—one of the three fascinating "little sonatas." The concluding number was the quartet in D major, posthumous, for two violins, viola and cello, written when the composer was seventeen years of age.

Jacques Jolas

Jacques Jolas, young American pianist who has been pursuing his career abroad for some time past, gave his first New York recital in several years at the Town Hall, on November 13. The program began with three Scarlatti sonatas, after which came the *Chromatic Fantasy and Fugue* by Bach, the *Beethoven Sonata*, opus 81a, *Gaspards de la nuit*, *Ondine*, *Gibet*, and *Sapho* by Ravel and, to complete the program, a group of Chopin, including the *F Minor Fantasy*.

Jolas' playing has a great deal to recommend it. A glance at the program shows his confidence in his own versatility, which was justified by the results. There was lightness and suavity in the Scarlatti sonatas, earnestness and clean beauty in the Bach; for Ravel he had just the right shimmer and imagination, while the Chopin was done without that touch of sentimentality which too often mars it. In short, Jolas proved himself not only a pianist thoroughly equipped technically, but also a musician of parts, of good taste and with thorough knowledge of style. The good promise of

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several years ago is now fulfilled. A good sized audience did not fail to recognize his excellencies with liberal applause.

NOVEMBER 14

Josef Hofmann

Josef Hofmann gave a Carnegie Hall recital on November 14, before the usual sold out house with the usual result—that is to say, the lights had to be turned down and the house made almost dark before the crowd would finally let him leave the stage. He played a program of the usual sort with the addition of three unusual works—Recit du Pêcheur by de Falla, Mouvements Perpetuels by Francis Poulenc, and a waltz by Edna Bentz Woods. He closed with the Tannhauser overture which, as played by him, is a tour de force almost without parallel. To attempt to analyze Hofmann's playing at this time would be futile. His success is due to absolute piano mastery, and more than that cannot be said.

Richard Fuchs-Jerin

Richard Fuchs-Jerin, a mature and masterly pianist, gave a Beethoven program at Aeolian Hall on November 14 before a large audience. He played four sonatas in chronological order—opus 13 (Pathétique), opus 27 (Moonlight), opus 31 (all the more interesting for not having a stupid and meaningless name attached to it), and opus 57 (Appassionata). A better program would be impossible, and it was treated by the pianist with a reverence, fidelity and obvious understanding that made manifest all of the beauties of these immortal works. Mr. Fuchs-Jerin has perfect command of the classic style and possesses such technical equipment as places within his grasp every phase of shading and nuance required in the proper and adequate development of his intentions. His tone is sharp, incisive and clear, and he carefully avoids every taint of sentimentalism or of that nauseating romanticism which have been attached to Beethoven in recent years. His playing was a delight and he won the applause and enthusiasm from his audience that were his just due.

Fraser Gange

Fraser Gange, Scotch baritone, who came here about two years ago is already an established favorite, as was shown by the full house that turned out to hear him in Aeolian Hall November 14, and gave him heartiest acclaim. He sang Bois épais by Lully, the Catalogo aria from Don Giovanni, German lieder, a group of soldier and sailor songs (accompanied by Walter Damrosch), and some Scotch folk songs. Gange's is a fine art and never was this more in evidence than in his authoritative handling of all items of his program, in whatever style they were.

(Reviews of Concerts following November 14 will be published next week).

Galli-Curci Smashes Former Records in Detroit

A wire from Lawrence Evans, from Detroit, tells of the recent concert given there by Mme. Galli-Curci in Arcadia Auditorium, which breaks even all of the former records made there by the diva herself, with receipts

amounting to \$9,117.00, and with every available space in the big Auditorium packed, including the stage and over 200 standing, fully 1,500 to 2,000 people being unable to get tickets. This but marks another of the high spots in the present concert tour of Galli-Curci, which began the middle of October and will extend to the first of January, at which time she rejoins the Metropolitan Opera Company for a five weeks' engagement. After her engagements at the Metropolitan, the coloratura tours in concert again until the close of the season.

Inga Julieva Soloist with Orchestra

Inga Julieva, the Norwegian lyric coloratura soprano, was chosen to be the soloist at the first concert this season of the Reading Symphony Orchestra at the Rajah Theater, Reading, November 8. Mme. Julieva was heard in two groups of numbers—the Ah, fors' è lui aria from La



Kubey-Rembrandt photo

INGA JULIEVA.

Traviata; Jeg Elster Dig, Grieg; When I was Seventeen, and the Norwegian Echo Song by Thrane—and was so well received that an encore was demanded. She responded with The Last Rose of Summer, and judging by the reception accorded her, a wise choice had been made. Mme. Julieva

possesses a brilliant voice which she has under excellent control. Her coloratura passages are clean-cut and she sings with style and finish.

The orchestra, under the direction of Walter Pfeiffer, presented an interesting and well executed program.

WHERE THEY ARE TO BE

As Announced

BAER, FREDERIC—Buffalo, N. Y., Nov. 23; Albany (Mendelssohn Club), N. Y., Dec. 9; Washington, D. C., Feb. 9; Baltimore, Md., Feb. 10.
BRASAU, SOPHIE—Chicago, Ill., Dec. 8.
BRETON, RUTH—Baltimore, Md., Dec. 13.
DAY, ELIZABETH—Amsterdam, Holland, Nov. 20; Frankfurt, Germany, Nov. 23; The Hague, Holland, Nov. 26; Paris, France, Nov. 27; Brussels, Belgium, Dec. 2; Antwerp, Belgium, Dec. 7; Liege, Belgium, Dec. 10.
DE HARRACK, CHARLES—Cleveland, O., Dec. 6.
DE LOCA, AVILAIDE—Poughkeepsie, N. Y., Nov. 19.
FLONZALEY QUARTET—Columbia, Mo., Dec. 4.
GIANNINI, DUSOLINA—Columbia, Mo., Feb. 3; Muncie, Ind., Feb. 24.
GRAINGER, PERCY—Columbia, Mo., Mar. 4.
GRANDJANY, MARCEL—Three Rivers, Can., Nov. 23; Chicoutimi, Can., Nov. 26; Sagotville, Can., Nov. 27; Quebec, Can., Nov. 30.
HINSHAW OPERA COMPANY—Columbia, Mo., Dec. 14.
HOLLINS, ALFRED—San Francisco, Cal., Nov. 26.
KINDLER, HANS—Albion, Mich., Nov. 19; St. Joseph, Mo., Nov. 23; Faribault, Minn., Nov. 25; Grand Forks, N. D., Nov. 26; Jamestown, N. D., Nov. 27; Roanoke, W. Va., Dec. 1; Philadelphia, Pa., Dec. 4, 6; Haddonfield, N. Y., Dec. 9; Germantown, Pa., Dec. 11; Philadelphia, Pa., Dec. 13; Bryn Mawr, Pa., Dec. 14; Cincinnati (Orchestra, under Reiner) O., Dec. 18-19; Syracuse (Orchestra under Shavitch) N. Y., Dec. 26; Germantown, Pa., Jan. 1; New York City, Jan. 8; Baltimore, Md., Jan. 10; New Castle, Pa., Jan. 13-14; Florida, Jan. 17-24; Chicago, Ill., Jan. 26; Philadelphia, Pa., Feb. 7; Hattisburg, Pa., Feb. 11; New York (Philharmonic under Furtwangler) City, Feb. 13-14; Washington, D. C., Feb. 17; Omaha, Nebr., Feb. 19; Rochester, Minn., Feb. 23; Detroit, Mich., Feb. 27; Hampton, Va., Mar. 6; Philadelphia (Philharmonic) Pa., Mar. 14; Morgantown, W. Va., Mar. 15; Cleveland (Orchestra under Sokoloff) O., Mar. 19-20; Philadelphia (Orchestra under Stokowski) Pa., Mar. 26-27; Denver, Colo., Mar. 30; April, middle week and week.
LAROS, EARLE—Bethlehem, Pa., Nov. 20.
MORRIS, HAROLD—Chicago (The Playhouse) Ill., Dec. 6.
ONEGIN, SIGRID—Youngstown, O., Nov. 30; Rockford, Ill., Dec. 2; Wellesley, Mass., Dec. 5; Philadelphia, Pa., Dec. 7; Boston (Harvard Glee Club) Mass., Dec. 10.
PADERSKI, LUNACE—Worcester, Mass., Dec. 1; Waterbury, Conn., Dec. 3; Providence, R. I., Dec. 6; Lowell, Mass., Dec. 8; Philadelphia, Pa., Dec. 14.
PAYTON, FRED—Boston, Mass., Nov. 22-23; Birmingham, Pa., Nov. 26; Amityville, N. Y., Nov. 30; Hartford, Conn., Dec. 13; East Orange, N. J., Dec. 18; Cincinnati, O., Dec. 25; Detroit, Mich., Dec. 27; Pittsburgh, Pa., Dec. 29.
RIDER-KELLY, CORINNE—Cherid, O., Nov. 19.
RUSSIAN SYMPHONIC CHOIR—Muncie, Ind., Dec. 2.
SCHMITZ, E. ROBERT—Chickasha, Okla., Nov. 23; St. Louis, Mo., Nov. 27-28.
SCHNITZER, GERMAINE—San Francisco, Cal., Mar. 2.
VAN DER VEE, NEVADA—Boston (Handel and Haydn Society) Mass., Dec. 20-21; Pittsburgh (Mendelssohn Choir) Pa., Dec. 29; Detroit (Symphony Orchestra) Mich., Mar. 30.
VREELAND, JEANNETTE—Boston (Symphony) Mass., Nov. 22-23 and (Fetich), Jan. 9.
WERNERBATH, REINALD—Texas Panhandle Music Festival, Amarillo, Apr. 9; Washington (before President and Mrs. Coolidge), Dec. 17.
WRIGHT, CORBIA—Chicago, Ill., Nov. 19.
ZIMBALIST, EREM—Los Angeles, Cal., Dec. 1; El Paso, Tex., Dec. 4; Lafayette, La., Dec. 9.



Photo by Florence Vandamm

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CHICAGO OPERA

TRAVIATA, NOVEMBER 8 (MATINEE)

CHICAGO.—The outstanding features of *La Traviata*, given on Sunday afternoon, November 8, were the singing of Violetta by that superb artist, Claudia Muzio; the debut of Richard Bonelli as Germont, Sr.; and the Germont, Jr., of Antonio Cortis. Then one recollects with pleasure the beautiful reading given the old score by Conductor Roberto Moranzoni, whose popularity here is on the increase. Space in the *MUSICAL COURIER* this season is at a premium and due to this the work of the three principals is not reviewed at great length. Thus, the strongest superlatives must be used to sing the praise of Claudia Muzio, who was nothing short of magnificent as Violetta. She sang gloriously throughout the afternoon and played the part superbly. Antonio Cortis is a very sincere tenor, one who does not play up to the gallery but is satisfied to get the ear of the connoisseurs and they were many as shown by the salvos of plaudits that came from every part of the audience whenever an opportunity permitted.

Richard Bonelli, an American, who Italianized his name while abroad, is a fine addition to the company and most welcome among the baritones. Bonelli is a find and the management must be congratulated without reserve for having secured his services. Imbued by nature with a voice of beautiful texture, he knows how to color it to express his most inner feelings. The organ is rather voluminous, even in all registers, and, it may be stated without exaggeration, after Di Prowenza he made a genuine hit, the audience clamoring vociferously for the young artist whose popularity is established beyond doubt among opera-goers of this community. Bonelli will be given many chances this season by the Chicago Civic Opera management and music lovers have many treats in store for them. The balance of the cast was up to the standard of the company.

MARTHA, NOVEMBER 9.

Tito Schipa made his re-entry as Lionel to the *Martha* of Edith Mason on the most exclusive evening of the week—Monday. Many a society woman must have split her white gloves after the M'Appari, as the applause rose from the main floor to the horseshoe circle, then went up to the balcony and gallery as a tornado in Kansas, increasing in force as it rose to the upper part of the house and diminishing only after Conductor Moranzoni had permitted the show to be stopped and Schipa to bow repeatedly. Edith Mason created a similar demonstration by her singing of *The Last Rose of Summer*. Mason has one of the most ravishing voices that has come to the ear of habitués of the Auditorium in the last decade. It is a voice such as one hears too seldom, as its beauty is on a par with Mason's vocal technic, which is unsurpassed on the lyric stage today.

Histrionically, Vittorio Trevisan was the main mast of the performance, and his Sir Tristan was again a master-

piece as conceived by the king of buffos. Lazzari, too, was highly satisfactory as Plunkett.

Many mishaps occurred throughout the performance, but it would take space to mention them all. One will suffice to show that some persons in the audience understand Italian and laugh at the stage management when a window is closed that should be open, or vice versa. Poor Trevisan had a difficult task when Mason as Lady Harriet told him to close the window. It was closed. Trevisan opened it and then closed it. What else could he do? Many other mistakes as funny took place throughout the course of the evening, but, as already stated, the management does not want to be criticized, so why insist further? The stage drummer should rehearse with Moranzoni before the next performance. The poor old dear should know how to count. Then maybe he would be able to keep time with the conductor. As it was, he made faces, but that did not help his playing.

Moranzoni was at the conductor's desk, from where he directed a performance entirely to his credit. Here, indeed, is a conductor who knows the voice and, though he can get much volume from his big orchestra he has it so well under control that he never covers the voice. This is very pleasant, as very few people who go to the opera want to listen to a symphony. With them the singers come first, then the orchestra, chorus, ballet, supers and scenery. It is the singers that make an opera, and let the management of the Chicago Civic Opera remember this if it wants the enterprise to be successful!

AIDA, NOVEMBER 10.

The first performance this season of *Aida* was one long to be remembered for its excellence. True, there were ragged moments here and there, and there was a tenor who grunted at the close of each phrase, but those blemishes were completely overshadowed by the magnificent singing of the title role by Rosa Raisa and the superb conducting of Giorgio Polacco. Innumerable times has Raisa sung the role so well written for a dramatic soprano by Verdi, but it is doubtful if she ever went through the entire opera as on this occasion. From her first phrase to the last, Raisa swept all before her. She was the dominant factor throughout the opera, and though the majority of the other singers were in splendid fettle, they acted and sang, if it is permissible to say so, only as feeders for the star. It is doubtful if Raisa has ever sung the Nile scene as she did on November 10. She did everything with such spontaneity, such ease, such beauty of tone, and such opulence of volume that she easily electrified her hearers to a pitch of enthusiasm seldom witnessed nowadays, especially at the Auditorium. Audiences are more or less blasé after hearing the same opera time and time again. Something extraordinary must happen to bring them renewed impetus to show their pleasure, and surely Raisa won her audience right from the start and never let go her hold thereafter, so that her performance was altogether the hit of the evening. To do all this she needed capable entourage, and a conductor who can infuse enthusiasm in his men in the pit as well as in his forces on the stage. Polacco rose to the occasion, and his conducting was on a par of excellence with the singing of Raisa.

Having taken so much space to sing the virtues of the two stars of the performance, it remains to be written that Van Gordon was sumptuous in looks and voice as Amneris, and that Kipnis was a royal king. The balance of the cast was similar to those we have heard often in past seasons and, as a whole, they came up to the mark.

DOUBLE BILL, NOVEMBER 11

Cavalleria Rusticana and Pagliacci, the Castor and Pollux of the operatic stage, were united in giving the Wednesday night habitues as poor an example as to how they should be sung as has come to the notice of this writer. It is seldom that a review begins with the orchestra and the conductor, yet it was the orchestra under Henry G. Weber, who directed *Cavalleria*, and Moranzoni, who wielded the baton over the destinies of *Pagliacci*, that gave the only joy to the connoisseurs. In *Cavalleria*, Eleanore Sawyer, one time a Chicago girl, made her operatic debut here in the difficult role of Santuzza. Miss Sawyer's grandfather, Perry Smith, was one of the pioneer railroad men responsible for building the Chicago and Northwestern Railroad across the plains and was one of its first executives. Her family is as closely identified with the development of Chicago as any of the leading pioneer families of the city by the lake. The above is written with a view of explaining in a measure the wonderful welcome given the newcomer by an audience which, presumably, came resolved to applaud Miss Sawyer whenever possible. Throughout the opera she was feted to the echo and at its conclusion she was presented with many floral tributes before the footlights, while the audience nearly went wild with excitement.

Henry G. Weber did his best to make the performance meritorious. As far as he and his orchestra were concerned he succeeded uncommonly well, but as far as the singers—he could not do the impossible, so why criticize further?

In *Pagliacci*, the chief honors were won by Conductor

Robert Moranzoni. Fernand Anseau's voice is as fresh and voluminous as ever. Olga Forrari was a very pretty Nedda, and Robert Steele, who had made his debut the previous week in the *Masked Ball*, also scored success.

IL TROVATORE, NOVEMBER 12

Fortunately, the night succeeds the night with many variations; otherwise one would look upon going to the opera as a drudge. As far below the high standard of the company as were the performances of *Cavalleria* and *Pagliacci*, so as high must be ranked the performance of *Il Trovatore* now under discussion.

Reviewing the work of the singers in the order they were billed on the program, one must first of all sing the praise of Claudia Muzio, who was regal to the eye in the garb of Leonora and whose song was a treat to the ear, as she sang the old music written for the soprano by Verdi with such beautiful tones as to entrance the dilettante as well as the layman. One does not need to be a great expert to recognize beauty from ugliness, nor beautiful singing. That every one on hand was cognizant of the fact that Muzio poured out golden tones throughout the evening was manifested by the acclaim that came from every part of the audience after each aria, to say nothing of the concerted numbers. Muzio has done many big things since joining the Chicago Civic Opera, but it is doubtful if from a point of vocal technic she has ever exhibited such impeccable mastery as on this occasion. She was a star among stars.

Elizabeth Kerr did the little part of Inez well. Richard Bonelli, who made a hit as Germont, Sr., at the time of his debut, proved conclusively his right to be classified among the leading baritones of the day. He sang superbly the difficult role of Count di Luna and it must be written without reservation that he is a very big acquisition for the Chicago Civic Opera Company. His acting was on par of excellence with his singing. He was warmly applauded and success was never more deserved. Antonio Cortis was cast as Manrico. In last week's issue of the *MUSICAL COURIER* this writer stated that in a few seasons Cortis should be in the first rank among operatic tenors. This prophecy was all wrong. Cortis does not need to wait to be in the ranks of leading tenors of the day any longer. He has already arrived there, as it has been many a day since Manrico has been sung as beautifully as it was by this young artist, who has made unbelievable strides in his art since last season. Cortis is the rara avis among tenors. He can sing lyric roles as well as robusto parts, and it is quite a tour de force to sing inside of a week the lyric role of Germont, Jr., in *Traviata* and Manrico in *Trovatore*. He was warmly applauded throughout the evening and made a hit after *Di quella pira*. Histrionically young Cortis has yet much to learn, and as he is known to be a very clever young man, he will, before the season is many weeks older, be as successful an actor as he is a singer.

Louise Homer, a guest with the Chicago Civic Opera, sang and acted the role of Azucena in her customary artistic style and proved one of the favorites with the audience. Lazzari was a sonorous Ferrando and Henry G. Weber once again shone brilliantly as an operatic conductor. It really seems uncanny that so young a man should have at his baton's tip so many operas, and that Weber conducts each one so well is even more extraordinary. Young Weber's directing has attracted considerable attention and it may be truly said that he has quite a little box office value, as many opera-lovers want to see for themselves if all that they read about this young

(Continued on page 27)

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GOTHAM GOSSIP

CLAUDE WARFORD'S PUPILS BUSY

The following items come from the Claude Warford studios: Bert Gardner, baritone, has been engaged for a leading role in Tarkington's Seventeen; Joseph Kayser, baritone soloist at St. Thomas' Chapel, is singing at a series of Dr. Sears' Philosophy Services; Eric Edman, tenor, is singing at St. Bartholomew's, and is soloist at the evening services of Adams Memorial Church; Roy Nerhood has been engaged as solo tenor at St. Thomas' Chapel; Gladys Davey, soprano, scored a success recently as soloist with the Sherbrooke, Canada, orchestra; Florence Otis, soprano, begins a three weeks' tour on December 1, and Willard Sektberg is on tour with the Hinshaw Opera Company.

EDYTH MAY CLOVER QUOTED IN THE TIMES

Protesting against the statement that the piano is passing away in England, printed in the New York Times, Edyth May Clover's letter in reply was printed in that paper, refuting such an absurd statement. She is well known, having given recitals in New York, Chicago, Washington and elsewhere.

DICKINSON PRESENTS THE HYMN OF PRAISE

Mendelssohn's oratorio, The Hymn of Praise, was sung at the Brick Presbyterian Church, November 15. Soloists were Inez Barbour, soprano; Rose Bryant, contralto; Charles Stratton, tenor, and Frank Croxton, bass, with chorus choir under the leadership of Clarence Dickinson, organist and director.

HOLLINS AND AMERICAN COMPOSERS AT CITY COLLEGE

Alfred Hollins' concert overture was played by Prof. Baldwin on his November 11 program at City College. William Lester (Chicago), Gordon Balch Nevin (Johnstown, Pa.), and William T. Timmings (Germantown, Pa.) were among the composers subsequently featured.

Memorial Services for Theodore Spiering

There will be a memorial service for the late Theodore Spiering at the Community Church House, 34th Street and Park Avenue, Park Avenue entrance, on Tuesday evening, November 24, at 8:30. A tribute to the late musician will be paid by the Rev. John Haynes Holmes, pastor of the church. Alma Beck will sing, and two former Spiering pupils, Mrs. Nicoline Zedler Mix and Andrea Polah, will play the slow movement from the Bach double concerto. All friends of the late Mr. Spiering are invited.

Meta Schumann Receives

Meta Schumann gave the first of a series of musicales at her studio on November 8. Herman Rosen, violinist, played several selections accompanied by Blanche Blackman. Among the guests were Sue Harvard, Mme. Martinelli, Mrs. Charlotte Babcock, Mme. Anna Ziegler, Mme. Laura Morrill,

Edna P. Van Voorhis, Mrs. Harrison Irvine, Katherine Palmer (who is to give a New York recital on November 19, accompanied by Miss Schumann) Walter Bogert, George Maxwell and other notables.

Hutcheson in Only New York Recital

Ernest Hutcheson, who will give his only New York recital in Carnegie Hall, on November 24, has chosen for his program compositions by Bach, Beethoven, Moussorgsky, Liszt, Grainger, Abram Chasins, and two transcriptions by himself—one of Mendelssohn's scherzo from A Midsummer Night's Dream and one of Wagner's Ride of



ERNEST HUTCHESON.

the Valkyries. In this list, Abram Chasins takes first place as the youngest of the modern group. He is not over twenty-one or twenty-two and an American by birth and training. He has studied and is still a pupil of Mr. Hutcheson. Last year he won the Juilliard Foundation scholarships for composition and piano and is considered a clever and promising composer. Among his first works was a series of musical sketches, portraying four of the pupils in Mr. Hutcheson's class, which he entitled The Master Class. Mr. Hutcheson is playing the third of these sketches, Passionate Austerity, which depicts the young lady with a leaning

toward the exotic in music. In addition to this, Mr. Hutcheson will play Rush Hour in Hong-Kong and A Flirtation in a Chinese Garden, both pieces amusing descriptions, decidedly oriental in flavor.

Rappold Gives Advice to Singers

The following article, entitled "Rappold Gives Back-Stage Advice to Aspiring Singers," appeared in the Syracuse Herald of October 25:

"Marie Rappold, famous dramatic soprano, gorgeous in green brocade, arms full of roses, gave a few words of advice to aspiring young women singers, back-stage, yesterday noon, immediately after she had scored a tremendous hit with the audience attending the opening concert of the Syracuse Symphony Orchestra at the Temple Theater. Rounds of applause still resounded through the crowded theater. Marie Rappold, blushing prettily, smiled. Another call. She excused herself and went out front once more. Thousands of hands clapped their admiration. Then she came back. . . . 'All students of voice should grasp every opportunity to hear well-known singers perform,' she says. 'To study the methods of those who have already achieved a place in the world of music, to learn how to sing certain notes and how not to sing—that is the best possible training a singer can have.'—There is always room for another good singer. One does not need pull nor wealth to find a place at the top of the ladder. Persistence and practice, practice, practice, will do it, according to Miss Rappold, if the gift is there in the first place. 'I have been singing since I was a little girl, all my life. I want to die singing.'"

N. F. M. C. Prizes

The National Federation of Music Clubs has already announced a prize of \$1,000 for a symphonic work offered by an anonymous donor. The name of the donor has now been made public. It is the Los Angeles Symphony Orchestra that is to say, W. A. Clark. Another prize is also announced, being \$500 offered by the Theodore Presser Estate for a three part woman's chorus to be sung at the Biennial by a massed women's chorus from every state. As to the orchestra piece, several performances are assured, one at the Biennial by the Chicago Symphony, Stock conducting, another by the Los Angeles Symphony, Rothwell conducting, a third at the Hollywood Bowl. Scores are to be sent to Gertrude Ross, 2273 Holly Drive, Los Angeles.

Gabrilowitsch's Twenty-fifth Anniversary

Ossip Gabrilowitsch is celebrating the twenty-fifth anniversary of his first appearance in this country in November, 1900. On November 13 and 14 he appeared in Philadelphia with the Philadelphia Orchestra, playing the Tchaikowsky concerto. The program was the same as first played by the Philadelphia Orchestra twenty-five years ago, as it also was the silver jubilee for that orchestra. The program was repeated in New York at Carnegie Hall on November 17, and on November 21, at Carnegie Hall, Mr. Gabrilowitsch will play for his Silver Anniversary recital a special Schumann-Chopin program.



DONALD FRANCIS TOVEY

IN NEW YORK RECITALS

New York Herald Tribune, by F. D. Perkins

Composer, Scholar and Conductor Shows Skill and Individuality in Bach, Beethoven and Schubert

He appeared purely as a pianist, but the pianistic is only one of his aspects; he is also a composer. Professor Tovey began with Bach's D major Partita, which made a formidable appearance. His technical skill was obvious from the start, with a firm touch, and clear, distinct and flowing rapid passages. There was variety and nuance in coloring, in pace, but his fortissimos seemed sharply contrasted and emphasized, compared with the gradual shading of other times. The Bach Partita was zestfully played, with a wealth of sound with a slight submergence, perhaps, of detail. Beethoven and Schubert received vigorous, expressive performances, with contrasted, emphasized high lights. Brahms' C major sonata, op. 1, seemed from a partial hearing, more interesting, and closed the scheduled list.

New York Telegram, by Pitts Sanborn

Mr. Tovey opened his program with Bach's D major partita. Among his hearers were professional pianists who were moved to hearty praise by his performance of this piece.

Academic in the best sense he continued by virtue of the cultivated intelligence, the unerring taste, the refinement, the true distinction that marked his performance.

His second number was Beethoven's seldom heard fantasia, op. 77, which, performed rhapsodically, but with an instinct for design and measure, at once revealed Mr. Tovey's stature as an artist. He continued with a beautifully persuasive performance of Beethoven's none too favored sonata in F sharp major, op. 78, which for once seemed interesting throughout, engrossing even.

It was real Schubert playing that Mr. Tovey gave us, lyrical, romantic, warmly colored, yet always sensitive in nuance. His forte was of a pure and rich sonority. His cantilena really sang. The same fine qualities as interpreter and executant Mr. Tovey brought to the sonata of Brahms, which fittingly closed a program of noteworthy dignity and conspicuous execution.

New York Sun, by W. J. Henderson

Prof. D. F. Tovey's Chief Appeal Is To The Intellect of His Auditors.

He paid local music lovers the compliment of appearing to believe that they had reached a lofty level of listening.

It would not be more enlightening to consider the pianist's playing of each number than to gather the whole under the shelter of a few unobtrusive phrases. This is a pianist who asks for alert minds rather than tender hearts. He makes his appeal to the intelligence first and foremost. He is certainly not without sensibility, but the emotional proclamations of slow movements seem to him to be somewhat overestimated and in need of sane presentation.

He is a pianist of excellent taste. There was nothing in his recital to offend those hostile to spasmodic utterance and virtuoso devices. It was all honest and manly, always clear, well balanced and musically fluent. The Brahms sonata evidently holds a high place in this artist's estimation, otherwise he could not have played it with quite so much delicacy and sensibility.

On the whole it was a recital disclosing sound musicianship, if not that peculiar eloquence which evokes tumultuous response.

New York American, by Greta Bennett

Mr. Tovey's finished and assured command of the keyboard, his brilliant and precise technique, fingers that were fleet and tireless and his effective adjustment of the pedals.

New York Evening Post

His program was of the truly academic pattern and performed in a scholarly manner. There was sonorous dignity to his playing of Bach's Partita in D major. His best effort was the Fantasia, Opus 77, of Beethoven, which had many sparkling passages, together with excellent artistry in fingering.

New York Times, by Olin Downes

His program was long and substantial, full of interesting material. Bach remains in a retrospect of the concert as perhaps the most poetic, and certainly one of the most modern, composers represented.

This performance was distinguished by musicianship of the finest quality, by a beautiful singing tone and a noble eloquence. Intellectuality and feeling had equal play. A superior mind and an artist of a commanding quality were felt at once in this, perhaps the most significant performance of the afternoon.

Mr. Tovey showed immediately the possession of poetic qualities and a lofty perception which communicated themselves to the audience.

All in all, this was one of the most interesting recitals thus far of the season. A man with a deep understanding and true ideals had spoken with a sincerity beyond question.

New York Herald Tribune, by F. D. Perkins

As before, skill and vigor marked the English musician's playing. Brahms was well represented, and with him Professor Tovey seemed to be on excellent terms, with vigorous performances of two numbers of Op. 116 and the first set of Paganini variations. These were played with brilliance, zest and ample variety of color.

New York Post

It was a highly appreciative audience that heard Donald Francis Tovey, the English pianist composer, in his second recital yesterday. He was in sympathetic mood, his rhythmic passages and tone coloring gaining in ready response from his hearers, who demanded and received a number of graceful encores.

New York Evening Sun

Prof. Donald Tovey played again yesterday afternoon and by his performance confirmed the admirable impression he had made at first. He again offered a program of dignified character and his playing contained sound intelligence and musical taste.

New York Staats-Zeitung, by M. Halperson

Professor Tovey is an earnest and distinguished artist. Academic in the best sense of the word, he foregoes all appeal to that which is artificial and employs his entire musical and technical qualities in the service of an honest interpretation of the works which he plays. The audience was very friendly to the artist throughout.

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KNABE PIANO

FRITZ REINER, THE



The Stadium New York

With New York

FRITZ REINER had left the AN OVATION, and reappeared. He returned to strengthen the LEADER, dynamic, authoritative, get it from the players under his

REINER has become about as the Philharmonic Players then able to feel—though they may REINER possesses EXCEPTIONAL phony orchestra through the *Musical Digest* (Pierre V. R. K).

REINER

FRITZ REINER'S last appearance the Stadium last evening drew When he returned to his desk, the orchestra on its feet and an audience to SALVOS OF APPLAUSE.

Hollywood Bowl California

With Los Angeles

HOLLYWOOD 20,000 ENTHRALLED AS REINER'S conducting was sent STAR of the FIRST MAGNIFICENT *Los Angeles Herald*.

GLORIOUS

REINER lived up to his reputation ALLY CONSPICUOUS LEADER Los Angeles may be happy for a FLAMES the POWER of a *(Bruno David Ussher)*.

FRITZ REINER was brought TUMULTUOUS APPLAUSE.

NEW YORK CONCERT
CARNEGIE HALL
WEDNESDAY EVENING
JANUARY 6, 1926

CHARLES P. ...

Times-St
Cincinnati

CONDUCTOR

THE CINCINNATI SYMPHONY ORCHESTRA

Yor Philharmonic Orchestra

the stadium last AUGUST to the TUNE OF
 heard last night to the TUNE OF ANOTHER.
 the impression that he is a REMARKABLE
 itation, knowing just what he wants and how to
 -New York Tribune (F. D. Perkins).

as popular with Stadium audiences as he has with
 themselves. Even the musically uninitiated seem
 may not be able to explain exactly why—that
 TIONAL ABILITY—to guide a modern sym-
 ne sizes of any score set before them.—The
 R. K.).

ER LAYS FAREWELL

appearance with the Philharmonic Orchestra at
 new of the largest audiences of the Summer.
 k, after the intermission, he was received by an
 audience which speedily followed the example,
 SE.—New York Times.

ge Philharmonic Orchestra

WORLD BOWL PREMIERE

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 NIUDE among GREAT CONDUCTORS.—

IC'S FIRST NIGHT

utation as ONE of the few INTERNATIONAL
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or a while in possessing this man out of whom
 a TITAN.—Los Angeles Evening Examiner

ght back time and time again in response to the
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PARSON, Manager

Sta Building

incinnati



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MUSICAL COURIER

Weekly Review of the World's Music

Published every Thursday by the

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THE MUSICAL COURIER EXTRA

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Devoted to the Interests of the Piano Trade

NEW YORK November 19, 1925 No. 2380

The nth degree of courage is for a prima donna's husband to tell her that one of her vocal rivals sang well.

In the Telegram one reads: "It must be nice to be so highly cultured that you can enjoy jazz without danger of losing caste"; and the same paper says, furthermore: "A village is a peaceful place unless some neighbor's child has musical talent."

The Society for the Prevention of Crime announces a \$2,500 prize for a paper submitting the best suggestion for reducing crime in New York City. We are anxious to know whether anyone will find a remedy for the crime of permitting persons to try to become opera singers who would make much better seamstresses, stenographers, shoemakers, clerks, ushers and bootleggers.

There are comparatively few song lyrics that can stand being taken away from the music and published separately, but a little book, *There Is No Death and Other Poems*, by Gordon Johnstone, just published, contains practically nothing except the lyrics Mr. Johnstone has made in recent years for half a dozen different composers. They have the same charm, beauty and unusual lyric quality on the printed page that have been characteristic of them when sung.

As a spectacle the Metropolitan production of *La Vestale* last week, especially the magnificent picture at the end of the first act, was without question equal to anything ever put on the operatic stage. *La Scala* was very proud of its *Nerone* last year, but unprejudiced observers report that there was very little to that colossal work except the spectacle, whereas Gatti-Casazza, in reviving *La Vestale*, presented a work which, if not in itself of absorbing interest to audiences today which are used to more highly spiced fare, has a very distinct place in operatic history.

As reported in another column, the Musicians' Club of New York and the New York Singing Teachers' Association have placed themselves on record as being opposed to the advertising of free scholarships. Furthermore, a committee was appointed to wait upon the heads of the Juilliard, Eastman and Curtis institutions to present to them the line of argument which led to this public expression of opposition to advertised scholarships. That is interesting. It shows that the giving away of large sums of money for free education is, in the opinion of these teachers, not without its objectionable features.

It will be still more interesting to hear what sort of reception the committee has with the heads of the institutions mentioned.

The Schuberts, who have been developing what they fondly believe to be operetta in the classic style, now announce their intention of entering the grand opera field. The first offering will have a libretto by Harry B. Smith, on an American subject. That great American composer, Sigmund Romberg, whose invention has been steadily declining ever since the days of *Maytime*, will write the score. The title and day of production are not yet ready for announcement.

Mischa Levitzki is having a busy time of it on his concert tour in the East. He played thirteen concerts in Java in seventeen days and began his tour in China, which was due to include at least a dozen concerts, appearing in Hongkong on October 3. After China come fifteen concerts in Japan, all to be gotten out of the way so that he can be back in Seattle on January 5. His success has been consistent throughout the tour. The Hongkong Telegraph said: "To Levitzki goes the signal honor of being the first great pianist to receive fitting welcome in this colony, and never was such a warm reception more deserved."

A conductor who chooses the Weingartner arrangement for string orchestra of the Great Fugue from Beethoven's quartet, op. 133, must have confidence in his men and in himself; also the men must have confidence in him. All these conditions obtained in the opening concert of the annual home season of the Cincinnati Symphony Orchestra. The impeccable, flawless performance was impressive evidence to the height to which Fritz Reiner has brought his orchestra in the short time he has been in Cincinnati. Not only is he an orchestra technician of the first rank, but, as New Yorkers know from hearing him at the Stadium Concerts, he is also an interpreter of the first rank, possessing a musicianship that is fired by true temperament.

A recent announcement in the MUSICAL COURIER is the unusual and interesting news of the intention of two of the foremost vocal teachers to work together in a national combination—Delia Valeri and Alessandro Bonci. This winter Mr. Bonci will teach in New York, while Mme. Valeri will teach in Rome. Next summer Mme. Valeri will be here for her master class at the American Conservatory of Music in Chicago and then return to Europe, August 1, meeting Mr. Bonci in Italy to supervise the operatic and concert work of their pupils, and also to teach at the Summer Master School of Americans in Italy, at Tivoli, from August 15 to September 30, next year. The combination of two such distinguished teachers, both of whom are interested in teaching the true bel canto of their native land, is something quite novel, and allows pupils to choose whether they will study here or in Italy, since one or the other master will at all times be available on both sides of the water. The new combination is known as the Bonci-Valeri Studios.

There has been discovered in the archives of Castle Esterhaz, property of the present Prince Esterhazy, to whose ancestor, Prince Nikolaus Esterhazy, Haydn acted as court composer and court conductor, the libretto of a comic opera, *Dido*, written for and performed in the marionette theater of Castle Esterhaz, for which Haydn also composed the marionette operas *Philemon and Baucis*, *Genoveva*, and *Dido*. The book of *Dido*, the author of which was one Philipp Georg Bader, is a burlesque, parodying the style of the "Ritteroper"—the romantic operatic tales of brave knights and tender princesses. *Philemon and Baucis* had its premiere on September 2, 1773, on the occasion of Empress Maria Theresa's visit to Castle Esterhaz. *Genoveva* was first produced during the summer of 1777 and from the libretto now found it is ascertained that the first performance of *Dido* occurred on September 15, 1778. It has been impossible so far to discover Haydn's score for this work, owing to the present Prince Esterhazy's refusal to allow extensive researches in his archives. There is little doubt, however, that the score is buried somewhere in this collection, and it is hoped to find it soon.

GERICKE GONE

Word comes from Europe of the death at his home in Vienna of Wilhelm Gericke, twice conductor of the Boston Symphony Orchestra. His first period was from 1884 to 1889. He was the second conductor, succeeding Georg Henschel, and it was under Gericke that the orchestra began to build up the reputation it still possesses. He was an iron disciplinarian, though distinctly a genial man, and it was his

Advertising a Necessity

Advertising is a necessity. No musician ever attained success without it. To some, at the outset of their careers, it seems an insurmountable burden, but as they progress and see the hundred-fold returns from it, they realize that it is a mere business investment, and an exceedingly profitable one at that.

But . . . the question is: How shall one advertise? Well, there are foolish advertisers as well as wise advertisers, just as there are foolish investors as well as wise investors, and the foolish ones are likely to waste considerable sums of money by investing in advertising that brings little return or none at all.

The purchase of advertising is like the purchase of the perishable things that make life possible—what we call the necessities of life—clothes, food, lodging—and money put into clothes that cannot be worn, into food that cannot be eaten, into lodgings that are uninhabitable, is money wasted. Such money is not an investment in the sense that money invested in stocks, bonds and mortgages is an investment, for money so invested, even if it pays no dividends, is still existing capital (unless the securities are utterly worthless), while necessities must be used or wasted.

It behooves the advertiser, therefore, to look well into the quality of the advertising in which he invests. And as he makes his survey he will come upon one sure source of danger which is obvious and manifest, namely, the small and little read papers.

Small music papers exist here, there and everywhere. They spring up over night. Some of them last scarcely more than over night, others stretch out their tenure of life by sharp salesmanship and resort of side lines, even appeal to civic patriotism and musical unity. Between persuasion and charity they eke out precarious existences, expensive to those who support them for the simple reason that they get little return on their investment—or no return at all, as is often the case.

Of course, the first appeal of such papers is always economy. It is possible to buy advertising space in them for far less money than it costs in real advertising mediums.

There is an ancient business adage that says that you get what you pay for. It is not quite true. It ought to say that you never get more than you pay for. If you buy a thing cheap it is likely to be a cheap thing, and it is also likely to be a lot cheaper than its proportionate price would lead one to suppose. In fact, it is likely to be worth nothing, and a thing that is worth nothing is high at any price.

The musician should take the trouble to think out the matter of advertising in a common sense way. "Diversified advertising" is a catch phrase that was invented by the insignificant advertising mediums to catch the very people it does catch—the people who will not maintain a level head in the matter—and there are a good many such people in the music world.

There are some people in the music world who simply cannot bear to open a paper however small and not find their names in it. There are also people in the music world who are afraid not to advertise in all of the papers. They tell the big papers so. They say, it is not as if they could advertise in just two or three of the real papers, they would have to advertise in the whole lot, a dozen or twenty or however many there happen to be, and as they cannot advertise in all of them they will not advertise at all.

The answer to such people is this: Look at the papers and see how much advertising they are carrying and the class of advertisers they have on their lists. If that is done it will be discovered that there are only a few musical papers that really count, and if these are used by any advertiser it is sure that the entire field would be thoroughly and completely covered. In fact, owing to duplications, it is sure that at most two of these papers would entirely cover the ground.

Let advertisers think it over and act accordingly. It will save them a lot of real money, and a dollar saved is a dollar earned.

drilling that provided the magnificent instrument upon which his successor, Arthur Nikisch, played so wonderfully. In 1898 he was called again to the Boston post as successor to Emil Paur, and remained this time for eight years, resigning in 1896 and again leaving the orchestra second to none in the world. Since then he has been living in retirement in Vienna. He was eighty years old.

VARIATIONS

By the Editor-in-Chief

In view of the narcissism characteristic of most musicians, it is interesting to read the brief and modest thumbnail sketch of his life, sent by Hugo Wolf to Dr. Grohe, for a program note, in 1890: "Born March 13, 1860, in Windischgrätz (Steiermark). In earliest youth, aged five, received lessons from my father on violin and piano; afterward sent to the Stift St. Paul in Carinthia; there attended high school, played organ; studies interrupted, went to Vienna Conservatory, where I remained one year and learned very little. Educated myself. Was musical critic from '84 to '88 for the Wiener Salonblatt. Attacked Hanslick and all the Viennese; therefore now placed under a ban. Regret nothing, however. In the winter of '88 my head suddenly became clear after long groping in the dark. In quick succession I composed poems by Mörike, Eichendorff and Goethe. Have just completed the Spanish. May God grant me a long life and many happy thoughts."

"Americans are catching the Bach fever," we read in an exchange. Is that as bad as Scarlattina?

The same publication declares: "It's a wise comic opera that knows its own author."

Among the great natural disturbances are earthquakes, thunderstorms, tidal waves, and Jeritza's and Walska's operatic experiences.

"It must seem strange," says an amateur observer, "for a musician to sing or play over the radio, as he can't hear the audience coughing."

Many an artist who professes contempt for the unthinking public is not too indignant to take its money.

"Among the prize winners of 1925 at the Paris Conservatoire there were no prodigies," says a French musical paper. Who ever heard of prodigies going to conservatoires? They play in concerts.

The printer's devil was in great form when he mixed the words "obsolete" and "absolute," and the criticism read: "X. has an obsolete technic."

P. J. S. postcards cynically: "I do not care who makes this country's laws, if only I could write its popular songs. It's more profitable."

M. B. H. writes: "Have you read the advertisements all over town about No Nox Oil? Do critics use that on their motor cars?" We do not do much reading in the winter, and we did not know that critics have motor cars. They must be hiding something from us. Our chief winter reading is the perusal of our own articles, the music reviews of Henderson in the Sun, and Sanborn in the Telegram, and the Philadelphia and Philharmonic program notes of Lawrence Gilman. Occasionally, too, we take a peep at the sporting notes of Joe Vila, Damon Runyon, and Grantland Rice. Oh, yes, and then there are Milt Gross' screamingly funny Hebrew skits in the Sunday World, Ring Lardner's comic fantasies in the same paper, and Ken Kling's racing caricatures in the Evening Journal. The last time we were badgered into reading a book, it was Arlen's Green Hat, and we could not understand what all the shouting was about. Regarding books in general, we feel somewhat like Lichtenberg, the German philosopher, who said that every time a new book came out, he read an old one.

You are ready to believe that TNT is a powerful explosive until you try to tell one of Mme. Jeritza's prima donna colleagues that she is a great opera artist.

A letter from Mischa Levitzki, touring the Orient, is full of picturesque musical details. He tells that in Soerabaia, Java, the audiences prefer Bach and Beethoven to Chopin and Liszt. At his last concert there the hearers almost compelled him to repeat the Appassionata Sonata, although they did not insist on a repetition of Chopin's Butterfly and Black Key études.

In Batavia the audiences do not applaud between numbers. They reserve their applause and enthusiasm for the end of each group.

The Governor-General of Batavia, Mr. Foch (father of Dirk Foch, the conductor familiar to New York), is a musical enthusiast and invited Levitzki to his box to compliment him on his performance.

The Governor of Hongkong, on the other hand, "hates music and never attends recitals of any kind."

South of Latitude 23 degrees N. Levitzki had to use a fan on the stage. In the lobby of the Hongkong Hotel he was accosted by a Britisher who had heard him in the New York Hippodrome in 1920 and was looking forward to hearing him again in Tientsin in 1925. The greatest music enthusiast in Hongkong is Mr. Chichgar, a Parsee from Bombay who now is manager of the Repulse Bay Hotel, known to all American tourists in the Orient, and who insisted on entertaining him at his famous hostelry.

The usual starting hour for concerts south of Hongkong is 9:30 p. m. In Singapore the quarter-hour clock atop the concert hall stops chiming when the concert begins. In Soerabaia all traffic within a quarter of a mile of the Kunstkring concert hall is stopped during the concert, because the heat compels the doors to be kept open.

It takes twelve coolies two hours to unpack and set up a concert piano.

"The most interesting musical expression of the Orient is the Javanese Gamalang, an arrangement of bells, tom-toms, drums, kettles and one-stringed instruments, which are operated by a number of men and women and produce the most unique harmonies. The best Gamalang orchestra is to be heard in the palace of the Sultan of Soerakarta."

One of the numbers in Godowsky's new Java Suite for piano is devoted to reproducing the effects of the Gamalang combination.

G. Revesz has written a book (published by J. Curwen & Sons, London) called The Psychology of a Musical Prodigy. What interests us even more is the psychology of the musical prodigy's parents—if they have any.

We were looking over the modernistic harmony book by Dr. Hull, and could not help remembering the rumpus, in 1905, or so, when Arthur Foote and Walter Spalding published a treatise on harmony,

TUNING-IN WITH EUROPE

In Hamburg they have recently had a congress of organists. The feature of this confab has been the demonstration, not of a new organ, but an old one. Over 300 years old, going back to pre-Bachian times, it was built by Arp Schnitzer in 1688-1692. A young man named Hanns Henny Jahns (the double *us* are correct) has rediscovered this old organ in the old St. Jacob's Church in Hamburg, and another young enthusiast, Günther Ramin, Leipzig organist, has "re-awakened" it from its century-long slumber. Now the Hamburg senate has appropriated a considerable sum of money for its reconstruction. The discovery of this organ may be as important for the understanding of old organ music as the revival of the harpsichord has been for our appreciation of keyboard music now interpreted by means of the piano. The tonal ideals of that age, it seems, are separated by a wide abyss from our own: effectiveness of the stops, without mechanical aids and very low wind pressure, is one feature; the independent use of the pedals, the tuning—one whole tone higher than our own—and the copious use of four-foot pipes, are others. It is not unlikely that the Schnitzer organ will become the goal of many pilgrimages in future years.

Dame Nellie Melba, in announcing her farewell from professional life, hints that she may "take up politics, and identify herself with the anti-communist party." Which one?

Most stories told about old Hans Richter are connected with his rather sketchy knowledge of English. Thus, when he wanted to take his spouse to Germany for a rest, he ordered his tickets thus: "I want one ticket to Leipzig for myself and to come back, and one for my wife not to come back." But the Musical News and Herald tells one of a different sort, just gleaned from an old member of the London Symphony Orchestra. Richter rehearsed the seventh symphony of Beethoven in London, and in a certain chord the flute played a very wrong note. Richter stopped, went red, then white, then almost blue, sighed, but said not a word. The rehearsal was resumed, and ended, but Richter said nothing. Ten years passed, and Richter came to direct a perform-

and dared to use illustrations from the works of such "revolutionaries" as Liszt, Wagner, Tchaikowsky, Dvorák, Brahms, Goldmark, Grieg, and Chopin!

Rome burned while Nero fiddled. Today many violinists burn while Heifetz fiddles.

Augusta, Ga., November 6, 1925.

Dear Variations.

Today's news contains the story of a Georgia man, recently removed to Florida, who was killed by an irate landlord because he persisted in playing a saxophone. The landlord was acquitted by the jury.

Isn't this enough to make singers apprehensive.

MAUDE BARRAGAN.

Telegram received from the Collinsville, Ill., race-track on November 7: "Variation won again here today. Don't you consider that good horse a theme for a hymn of praise? I bet fifty dollars on him."

Under pain of secrecy regarding the names involved, we receive the attached tale from Chicago: "One of our local violinists has been married three times. His first wife was a singer, the second a pianist, and the third a violinist. Wife No. II, hearing of her ex-husband's third venture, wired him as follows: 'Congratulations. Why not start a concert company with your wives?'"

Edmund Burke, the tenor, was at the Hotel Wellington desk when a messenger boy arrived with a telegram for Fritz Kreisler. The violinist's present whereabouts being unknown to the clerk, Burke suggested to the messenger to hunt up Kreisler's manager. "What's he got a manager for?" asked the boy; "is he a prize fighter?"

A weary eyed American composer called at the MUSICAL COURIER offices last week and asked us to examine a manuscript grand opera which he had brought with him. "The subject?" we asked, hopefully. "Zona, the Last of the Aztecs," he replied. Sadly we shook our head and repaired to the inner sanctum. The American composer with the Welt-schmerz in his eyes heaved an Uebermensch sigh, and walked into the street of Dreadful Despair.

LEONARD LIEBLING.

ance of the same work by the London Symphony Orchestra. When they came to the chord of awful memories, he called a halt, glared in the direction of the flutes and said, apprehensively, "Is he still alive?" And never another word.

There is to be a parliamentary inquiry into the employment of foreign musicians in England, with a view to appropriate measures being taken afterwards. Alfred Kalisch, our esteemed contributor, in the course of an article in the Daily News, remarks: "It is an excellent impulse that leads people to say that native musicians are just as good as foreigners, if not better. It is a very popular thing to say and rightly. It also has the advantage of being true in a great many cases. But the question is, is it invariably so?"

Courageous words, and wise.

Ursula Greville, singing editress, reports in a London paper her recent experience as a restaurant singer in Wembley, singing "good modern English songs" to diners at the New Zealand Cafe. "The first night people," she says, "steadily went out as I sang, and in spite of my 'boss's' assurance that they were going to a tattoo or something in the Stadium, I could not accustom myself happily to the idea that people could go out and look me straight in the eyes without meaning to be rather rude."

Concert singers, too, have found this thing rather disconcerting at times.

Has it got to America that John McCormack has announced his retirement from the platform—oh, no, don't get frightened, Eileen—at the age of fifty? But he also said this to the London reporters: "I shall never again appear in opera, and I shall never forget the debt that I owe to my training in opera. I know my own limitations, and I've known them all along. I'm a very poor actor."

How many tenors have admitted that?

And how many ought to?

According to the daily papers, Mme. Tetrassini arrived in London sans luggage, because in Rome she met Vladimir de Pachmann and they "had so much to say to each other that they forgot about the luggage." I leave it to those who know both the characters in this drama to imagine what their conversation must have been about.

C. S.

MODERNISTS—AND KOUSSEVITZKY

The good work of the various New York societies devoted to the interests of modern music bids fair to continue at its usual high level this season. The League of Composers announces the first of its three concerts for November 28 at Town Hall. The composers whose works will then be heard are Honegger, Prokofieff, Ravel, Tansman and Copland, the last named an American. Koussevitzky makes his first appearance outside of the Boston Symphony Orchestra concerts by special arrangement with the trustees of that organization. Koussevitzky is familiar with the works of these modernists and one of the champions of the advanced school. He introduced the piano concerto of Honegger which will be played at this concert by Jesus Sanroma to Paris late last spring. Copland's work is called music for the theater, though he had no particular play in mind when he wrote it. Ravel's songs, written in 1923, will be sung by Maria Dormont. The Tansman work is a Sinfonietta written in 1924, and Prokofieff will be represented by a new quintet. Plenty of up to date modernism here and all well worth hearing, and the other societies—the Franco-American (or does it call itself Pro-Musica?), the International Composers' Guild, and the International Society for Contemporary Music, which is sending music abroad for performance at the festival next spring—are equally active. There is a vast difference between the old days when the modernist found it impossible to get a hearing, and these modernist days of ours when one has only to be modern to be welcomed with open arms.

CHICAGO OPERA MINUS AMATEURS

There are vocal teachers and others who complain bitterly that the Chicago Civic Opera does not engage many singers from Chicago studios. The management of that organization is quite right. An operatic organization that occupies such an enviable position as the Chicago Civic Opera cannot be turned into a kindergarten for promising young talent. From the beginning of the season performances at the Auditorium have been of the highest degree of perfection. No amateur has appeared. Every performance, therefore, has been uniformly good; every artist has been well cast and roles given to routines.

I SEE THAT—

La Vestale was revived at the Metropolitan last Thursday evening.
Werner Josten has been made a professor at Smith College. The English Singers will return to America for an extended tour next season.
On page 14 James Woodside discusses time economy in song study.
Reinold Werrenrath will be soloist at the Rubber Association's Banquet at the Commodore, January 11.
Arthur Friedheim has just completed the composition of a symphonic poem entitled Visions.
The Musicians' Club and The New York Singing Teachers' Association passed a resolution condemning the advertising of free scholarships.
Mischia Levitzki continues to be praised highly on his concert tour of the Far East.
The Musical Competition Festival at Blackpool, England, was unusually successful this year.
Hermann Spilker, the well known musician, is dead.
Mascagni is at work on a new opera.
A jury sitting in the case against a Berlin concert manager ruled that a charge for concert programs is illegal.
The Royal Philharmonic Society of London will confer its Beethoven Gold Medal on Sir Edward Elgar.
Carl Friedberg has returned to America to concertize and teach.
A fund is being raised to erect a monument to Andre Caplet in Havre.
Katherine Palmer has arranged an interesting program for her song recital at Aeolian Hall, November 19.
The Cleveland Institute of Music has an orchestra school.
Madeleine Keltie has been engaged for the season at the Royal Opera in Madrid.
The Shuberts announce their intention of entering the grand opera field.
James Woodside is now an American citizen.
Richard Buhlig is to establish a master class in Vienna.
Andres De Seguro's Artistic Mornings at the Hotel Plaza have begun their second season auspiciously.

Buzzi-Peccia Active as Ever

G. Buzzi Peccia, veteran vocal maestro, returned in October from his annual visit to his native country, and is busy again in his New York studio. He is, as always, a frequent visitor to the Metropolitan Opera and one hears that he is busy on some new songs to add to the long list that are already such favorites with the singers. His clever fantasy on Bizet's music, Carmen's Dream, especially prepared for Cecil Arden and used by her, has made a hit wherever sung.

The Barber at the Manhattan

The series of Saturday night operas at the Manhattan Opera continued on November 14 with a performance of The Barber of Seville, with Riccardo Stracciari in the title role. This character, as presented by the distinguished baritone, has been so often praised in these pages in past years

singers. Although there are in Chicago many promising students, the management wisely does not engage them until they have made names elsewhere. In consequence the performances have attracted the attention of music lovers in the city by the lake as they never have before, not even during the Campanini régime, when stars appeared nightly.

THE SAX—

The mighty Associated Press sent out a special dispatch from Chicago to inform the world that "the saxophone—to the world today the keynote of jazz—invaded the Chicago Civic Opera Orchestra in the first rehearsal of Frank Harling's American opera, A Light from St. Agnes. The conductor was horrified, until Harling showed him two saxophones were necessary to portray 'a certain type of emotional and unthinking American.' The libretto of the opera was written by Minnie Maddern Fiske, actress, and its presentation will mark the first use of the glittering saxophone in grand opera."

The A. P. should employ some competent authority to edit its music dispatches. Contrary to the general belief that the saxophone is a modern instrument, it was invented by Adolphe Sax about 1840 and officially adopted by the French army bands in July, 1845. As early as 1844 it had been introduced in the score of a long forgotten opera, Le Dernier Roi de Juda, by a long forgotten composer named Kastner. Later two such well known composers as Meyerbeer and Ambroise Thomas employed it in operatic scores.

TAKING UNFAIR ADVANTAGE

In one or two cases recently the MUSICAL COURIER has been the victim of its own good nature. Certain persons have come to us and shown us cables from abroad describing in glowing terms the success there of this or that young American artist in whom they were interested, and the MUSICAL COURIER, accepting the cables on their face value, has reprinted them only to find, when a report came in later by mail from its correspondents, that the reports were, to say the least, considerably exaggerated. Hereafter nothing of the sort will be published unless verified by a direct communication from one of our regular staff correspondents.

that it needs no fresh encomiums here. Stracciari not only sings the role with complete mastery, but he is also a striking figure on the stage and lends to the part that inimitable, charming humor that is so characteristic of him in real life. Of the rest of the cast, a young American soprano, Helene Wait-Gagliasso, gave an especially good account of herself in the familiar aria, and although quite new to the part, sang and acted excellently throughout.

The Two Thousandth Philharmonic Concert

It was at the Apollo Rooms (long since gone the way of all old New York buildings), on December 7, 1842, that the first concert of the New York Philharmonic Orchestra season took place. The program began with a "Grand Symphony in C Minor," by one, Beethoven, conducted by a gentleman from New England with the euphonic name of Vreli Corelli Hill. The dauntless orchestra, mostly amateurs, with a score of professionals, stood during the entire symphony, except for the lucky cellists, obliged to sit down by the nature of their occupation. Not only did they stand for the symphony, but through all the rest of the program which included a Scena from Oberon by Weber (Madame Otto), Quintet in D minor by Hummel, overture to Oberon by Weber, Duet from Armida by Rossini (Mme. Otto and C. E. Horn), Scena from Fidelio by Beethoven (C. E. Horn), Aria bravura from Belmont and Constantia by Mozart (Mme. Otto), and a New Overture by Kalliwoda.

Sunday afternoon, November 15, at Carnegie Hall, the present day orchestra of the venerable society gave its two thousandth Philharmonic concert. Willem Mengelberg conducted. The principal number of this two thousandth concert was that same "Grand Symphony in C Minor." Another number from the first program was given, the "new overture in D Minor" by a certain Kalliwoda, a Czech musician long since dead and forgotten. The overture was played from the original parts, first used eighty-three years ago. The score could not be found and one had been reconstructed from the parts.

The orchestra did not stand up for the symphony. Modern players would regard that as considerable of a task, but just to show approximately how things must have appeared at the first concert long ago, before the Kalliwoda overture began, Mengelberg rapped on his stand and the whole orchestra, except the cellists, stood up to play this ancient and highly common place piece which in all probability was most astonished indeed to find itself being played and will retire again into its grave with the expectation of eternal rest from now on. Instead of the Oberon overture of Weber, Mengelberg played the rarely heard Jubilee Overture, and one still wonders why; possibly because of its coda on the theme of My Country 'Tis of Thee, God Save the King or Heil der im Siegerkranz, according to your nationality and disposition. It is a dull thing, and it was carelessly played. A particular bright spot of the afternoon was the Bach double concerto for two violins and orchestra. The soloists were Scipione Guidi and Hans Lange, respectively concert-master and assistant concert-master of the orchestra, both excellent violinists. Mr. Mengelberg conducted at the harpsichord and wisely used only a few strings on the accompanying parts, bringing out the full string band only for the occasional interludes. It was a fine performance of a work of marvelous beauty. There was, needless to say, an audience that filled the hall, and joined heartily in the spirit of the occasion.

METROPOLITAN OPERA

TANNHAUSER, NOVEMBER 9

Jeritza, in her familiar portrayal of Elizabeth, was the outstanding figure of Tannhäuser Monday night. Both in her singing and acting she was ever the artist and was most appealing. Curt Taucher essayed the role of Tannhäuser with energy and conviction, and Clarence Whitehill was a sympathetic Wolfram, while Margaret Matzenauer made an alluring Venus. Others in the cast were Paul Bender, George Meader, Carl Schlegel, William Gustafson and Raymond Delaunois. Bodanzky conducted with authority.

AIDA, NOVEMBER 11

A slip in the programs on Wednesday evening, November 11, announced that Elisabeth Rethberg was singing the title role of Aida in spite of a cold, but as the evening advanced her voice freed itself and there was little trace of her indisposition. Marion Telva was the new Amneris and did herself credit in a role in which she has had many famous predecessors. In excellent voice, she met vocal requirements of the part to complete satisfaction and also made a good figure and acted with surety and intelligence. About the Radames, Giovanni Martinelli, there is nothing new to be said. The heroic presentation of this grateful role has been one of the features of the repertory for years. Big William Gustafson made an imposing looking and sounding king and Leon Rothier was the Ramfis.

There was much interest in the debut of the new baritone, Mario Basiola, known from his two years' association with the San Carlo Opera Company already admired in his appearances with that organization. Basiola, a young singer with freshness of voice especially welcome among baritones of the Metropolitan, sang and acted it with the same effectiveness as he has heretofore displayed in his work here. He was enthusiastically applauded. Tullio Serafin conducted.

LA VESTALE, NOVEMBER 12

(See story one, page 5)

MADAME BUTTERFLY, NOVEMBER 13.

Friday evening, Madame Butterfly had its first hearing of the new season with Elisabeth Rethberg in the title role, in which she did some beautifully effective singing and acted with much dramatic fervor, especially in the final act. She caught and held the interest of the audience from the first and was heartily applauded, her singing of the Un Bel di arousing particular enthusiasm.

Beniamino Gigli did what little there is allotted to Pinkerton with distinction. He was in excellent voice and looked well in his natty uniform, while there was a new Sharpless in Mario Basiola, the new baritone, who made his debut a short time before. He sang the role with credit. Serafin gave to the score a fine reading, and all in all the performance was a capital one.

(Later operas will be reviewed in the next week's issue).

Ernest Davis Scores in San Diego

When Ernest Davis sang Faust in San Diego on October 15 he was extremely well received by the press, the critic of the Tribune saying that he was an ideal Faust, and the Union went as far as to state that he "sings with much sympathy, and the sweet lyric quality of his voice is eminently suited to the melodious arias of this role."

Other operas in which he scored equal successes were Samson and Aida. Reviewing his work in the former, the Independent said: "The work of Davis, as Samson, was impressive. His clear, rich tenor voice, excellent acting and splendid physique made him an ideal Samson."

"Ernest Davis gave the audience the full benefit of his powerful tenor," was the opinion of the Tribune of the same city, in writing about his performance in Aida. "From the beginning he was the recipient of many favors and when he finished that celebrated and heroic Celeste Aida he was showered with ovations. Throughout the operatic production his singing and acting of Radames was one of the big features."

Music Optimists' Concert November 24

The Society of American Music Optimists, of which Mana-Zucca is founder and president, will give its forty-second concert at the Waldorf-Astoria on Tuesday evening, November 24. A delightful program has been arranged with the following soloists: Luther Dickens Mott, bass; Irene Wilder De Calais, contralto; Laura Stastka, soprano, and John Uppman, baritone. The first concert this season was given on October 29, when both Mana-Zucca and Andres De Seguro la presided.



ANNIE LOUISE DAVID

and Capt. Valentine J. Green on board the Manchuria of the Panama-Pacific Line. Miss David carries a silver loving cup in her hand which was presented to her on her birthday which was celebrated en route.

HAGEMAN BELIEVES THERE IS ROOM FOR ANOTHER OPERA COMPANY IN NEW YORK CITY

A Company Playing Opera-Comique Repertory Not Suited for So Huge a House as the Metropolitan Would Pay, He Thinks—His Activities as Teacher, Coach and Conductor Keep Him Constantly Busy, Both in the East and on the Pacific Coast

It's almost the glass anniversary for Richard Hageman—not, as those who know the youthful Mrs. Hageman will understand—the glass anniversary of his wedding, but the twentieth annual return of the day when Mr. Hageman first saw the shores of America, in February, 1905, when he came over here at very short notice to be accompanist for the inimitable Yvette Guilbert. They have been years of steady advancement in his profession. For thirteen years he was with the Metropolitan Opera as conductor and at the same time built up a reputation as an orchestral conductor, a composer and a coach. Now, master of one of New York's busiest and largest studios, he is particularly busy giving young singers his ideas especially about opera, for as musical director of the Los Angeles Grand Opera Company he feels that the movement in that city is only part of what is going to be a country-wide development in the not distant future. He was quoted editorially in regard to this in a recent issue of the *MUSICAL COURIER*, but what he said is so interesting that it is worth repeating here. He first praised the voices and the natural talent which he finds all over this country, and then went on to say:

But, it seems to me, there is a lack of serious application on the part of the students, because of their belief in the lack of opportunity, owing to the few opera houses already established. However, even though we are sadly in need of opera companies, it is all not to cry that the American student has no opportunity with those already established. Mr. Gatti of the Metropolitan and Mr. Johnson of the Chicago opera companies are only too glad to find talent of any nationality. Mr. Gallo of the San Carlo Opera Company has also been very happy to hear any talent I have taken to him and to engage those he could use. This has also been the attitude of the Metropolitan Opera House. We must face facts. If the American student has real talent and works with a teacher who knows his or her business and studies correctly and applies himself assiduously, the door of opportunity is so ready to be thrown open to him that it is apt to slam him in the face if he isn't really prepared, and that's our trouble. Our students are not really prepared and the doors are always slamming open and injuring the unprepared ones. Also the typical American spirit is to do things quickly and the student is too hasty. The next five years will show a remarkable change in the operatic development of our country unless I am greatly mistaken. We need opera companies and we are getting them as we are demonstrating with the Los Angeles Company. Students must stop this pessimistic pose, get seriously to work and really prepare themselves for work that is waiting for them.

Mr. Hageman thinks that without doubt opera on the Pacific Coast will develop in one way or another within the next few years so that there will be a regular season there

of twelve or fifteen weeks, distributed between the various cities.

"And what about opera in English?" asked the *MUSICAL COURIER*.

"By all means," said Mr. Hageman enthusiastically. "I am a firm believer in it, for I do not think that the musically indifferent layman can ever really be interested in something that he doesn't understand. Listen, for instance, to a mixed audience in this country at a performance of the Barber of Seville! The Italians and those who understand Italian roar with laughter as joke follows joke, while the Americans sit there with blank faces. How can anything else be expected? I'm not a fanatic who insists that everything must be sung in English. Some standard works are so well known that there's no need of it; but others will never succeed in winning a warm place in public affections unless they are. On the whole, the gain is much greater than any possible artistic loss from change of language."

"Is there room for a second opera in New York?"

"Of course there is," answered Mr. Hageman promptly, "a house seating something over two thousand that will play an opera-comique repertory—works that are not suited for the huge spaces of the Metropolitan, and, as I just said, most of them sing in English. I really believe such a venture would pay."

At least one may agree with Mr. Hageman that it is something that would be heartily welcome. The genial musician, by the way, is just completing one of the busiest years of his career. As soon as his studio work ended in the spring, after a season which had included an unusual number of appearances as accompanist, with his artist-wife, Renee Thornton, and many other artists, he went to Chicago for his annual six weeks' masterclass there, then hurried back to Philadelphia to conduct the Lemon Hill concerts in Fairmont Park for three weeks, with a detachment of the Philadelphia Orchestra (which orchestra, incidentally, he had conducted in two of its regular concerts the preceding winter), and, finished there, rushed across the continent for his masterclass at Los Angeles and the opera season already referred to. Now, besides his own work in his New York studio, he is engaged on the splendid faculty of the Curtis Institute of Music, Philadelphia, devoting one day each week to teaching there.

orchestration, the score is of great interest to the musical scholar and one readily understands why it excited so greatly the admiration of Spontini's contemporaries and juniors, including Wagner. In 1807, when this work was born, it was a very distinct step in advance.

A GREAT PAGANT

What particularly impresses the lay spectator today is the great spectacle at the end of the first act, when the figures that make up General Licinio's "Roman triumph"—"populace, matrons, maidens, senators, consuls, lictors, warriors, gladiators, dancers and youths," as the program described them—paraded by, seemingly in hundreds. It was a gorgeous picture as done at the Metropolitan, even more effective than the similar triumph of Radames in Aida, which it anticipated by seventy years; only the genius of a Verdi was wanting to strike the dramatic note. Also the final picture was elaborate. There are ballets at the end of the first and third acts. They were well danced, though the Metropolitan dancing directors do not seem to be aware of the fact that there have been distinct advances in the art since the days of Taglioni.

And one cannot close without a tribute to Tullio Serafin. It was his fine hand that built up and directed the big musical structure, with loving care and attention for a great classic of the Italian repertory.

CHICAGO OPERA

(Continued from page 20)

musician is true. Those who have seen him at work have no doubt that he is a profound musician and a leader among young American conductors.

DER ROSENKAVALER, NOVEMBER 13

Der Rosenkavalier was repeated on Friday evening.

TRAVIATA, NOVEMBER 14 (MATINEE)

Traviata was given again at the Saturday matinee with Muzio repeating her former success as Violetta. Charles Hackett making his first bow as Germont, Jr., a role in which he has won many triumphs with our company, and Robert Steele singing the baritone role. This performance was not heard by this reviewer.

LA TOSCA, NOVEMBER 14

The first performance this season of Tosca, which will be reviewed next week in these columns, brought forth as guest artist Anna Fitzu in the title role. She was ably seconded by Anseau, Formichi and Trevisan.

RENE DEVRIES.

Elsa Alsen's New York Recital

Elsa Alsen will give her New York recital at Aeolian Hall on November 21 and will present some interesting American compositions. Mme. Alsen has made a special study of English songs and is extremely interested in featuring American songs as she has decided to make America her future home. She will soon become a full-fledged American, taking out her citizen papers in the near future.

A Monument to André Caplet

PARIS.—A committee has been formed at Havre, the native city of André Caplet, to raise a fund for a monument to the composer-conductor to be erected there. A number of eminent persons in the artistic, official and commercial world have already given their support to the scheme.

N. DE B.

NEWS FLASHES

Leff Pouishnoff Wins Success in Milan

(Cable to the *MUSICAL COURIER*)

Milan.—At his concert here at the Verdi Conservatory, November 10, Leff Pouishnoff won most unusual success in a difficult program which was splendidly played throughout. The Liszt D minor sonata in particular was given a notable interpretation. The artist received twenty recalls from an enthusiastic audience and played many encores. There were enthusiastic requests for a second recital.

A. B.

Scholarships at Syracuse College of Fine Arts

SYRACUSE, N. Y.—\$2445 in music scholarships have been assigned to regular students in the College of Fine Arts as follows: Five Juilliard Foundation scholarships to Mildred Chase, Syracuse; Thorpe McClusky, Boonville; Marian Palmer, Norwich; Ruth Scott, Kingston; and Margaret Payne, Wabash, Indiana. Five Syracuse Morning Musicales scholarships to Lulu Rochlin, Stamford, Conn.; Carolyn Sutphin, Highland Park, Mich.; Margaret Ebbert, Glen Rock, N. J.; Mildred Chase, Syracuse. Two Charles Foster scholarships to Reginald Harris, Amsterdam and Margaret Johnson, Syracuse. Cornelia Baker Scholarship to Loretta Olver, Trucksville, Pa. Two scholarships of \$125 each from an anonymous donor in Philadelphia have been awarded to Leo Lawless, Medford, Okla., and Clara Metz, Syracuse. The Mrs. H. Winfield Chapin scholarship in string instruments has been awarded to Maxine Morgan, Cleveland. The College of Fine Arts has also awarded three post-graduate scholarships to Marian Palmer, Norwich; Sherman Schoonmaker, Urbana, and Rachel Hoole, Carbondale.

These nineteen scholarships are by far the most ever awarded by the College of Fine Arts. When the estate of Mrs. Charles L. Crouse is settled, the college will have six additional music scholarships of \$125 each. H. L. B.

Musicians' Enterprises, Inc., Opens First Store

There has been much talk about the Musicians' Enterprises, Inc., which began its organization about a year ago. This society of musicians, having for its aim the amelioration of the artistic and financial conditions of the musicians, is at last beginning to realize its project.

One of the first steps towards this is the establishing of a music store, with a staff of competent people operating it, which will open its doors for business on or about December 1, 1925, at 110 West 116th Street. Sheet music, musical instruments, phonographs, radios, phonograph records, musical supplies, violin repair shop, piano tuning and repair department will be found in this store. Instruments of value will be held in stock, as well as reasonably priced ones. Every dollar made in profits will go to the shareholders, who are musicians.

Frederick Gunster's El Paso Success

One of the outstanding successes of Frederick Gunster's fall tour was his recital in the spacious auditorium of the El Paso High School, October 26. Mr. Gunster opened the concert course sponsored by the Woman's Club and was greeted by a sold-out house, it being necessary to accommodate many with stage seats. His singing showed him to be an artist having the technical equipment and the feeling for music to give a very delightful finished performance. His operatic numbers were full of thrill and power and showed to the utmost his powers of interpretation, replete with color, and the artist's vivid personality.

Mr. Gunster ended his program with his inimitable costume feature, a group of American Negro spirituals in the garb and make-up of the ante-bellum Negro.



Photo by Edwin F. Townsend

AMY WARD DUFFEE,

contralto, of Fall River, Mass., gave a recital, November 9, at the New York studio of Percy Rector Stephens in rehearsal for her Jordan Hall, Boston, recital on November 19. (See story in next week's issue.)

LA VESTALE AT METROPOLITAN

(Continued from page 5)

time and time again at the end of the opera, first with her fellow artists and then repeatedly alone, with hand-clapping and shouts of "brava!"

A FINE PERFORMANCE

It was not that her associates were not excellent. They did their very effective best, one and all, but La Vestale is a star opera and Rosa Ponselle the star of the Metropolitan production. Another American artist, Edward Johnson, has the leading male part of Licinio. Mr. Johnson, an artist to the finger tips, composed the rather stilted role as well as could be and sang it with effect, though its tessitura seemed on the whole to be rather low for his voice. Jose Mardones lent his rich tones to the Pontifex Maximus and Giuseppe delLuca, singing as well as he ever does, looked rather short and fat to be Cinna, a captain of something or other. Margaret Matzenauer as the High Priestess had a role that lay easily within the best part of her voice, sang it to perfection and acted it with that touch of the grand style which is always at her command. But it is a one-man (or rather, one-woman) opera, and, as gently hinted above, Rosa Ponselle was the woman.

GREAT PRODUCTION

Next to Rosa Ponselle the finest thing about the production was the first act setting by Josef Urban. This set, with the arch of Tiberius or Severus or Antoninus or Constantine or some other old chap (see the libretto, which I never have) in the foreground and the buildings of the Roman Forum in the background, gave one a better idea of how ancient Rome must actually have looked, than all the ruins and all the models of restoration in the world—and I know, because I've seen them all. The interior of the Temple of Vesta was a good scene (though rather a conventional Urban temple such as seen various times before) and the final view of the Circus of Flora was also a splendid affair. The scene of the Campo Scellerato was rather murky with daubey cypresses, but there certainly was a grand flash of lightning that ran down the daubiest one and relit the sacred fire. That too, is what saved the opera for a happy ending. You see, what one absorbs of the libretto seems to lead to the belief that Giulia—that's she, La Vestale—loves Licinio, though she shouldn't, being a vestal virgin. She herself burns so much and so steadily for Licinio that she forgets to keep the sacred fire from going out. Out it pops, as she dallies in the sanctuary with the fascinating general. She is discovered and condemned to death. Just as she is about to descend into a dirty-looking tomb, down comes the aforesaid lightning and starts the altar again, so all bets are off and Giulia ends up in Licinio's arms, the scene having been transferred to the circus to allow a ballet to fill out the three necessary opera hours. Rather a dull book, even as librettos go, for which some person named De Jouy was originally responsible.

THE MUSIC

The music is a curious compound. A good deal of it is Mozart, Haydn, Beethoven, but more particularly Gluck, all poured through the mould of Spontini and rather weakened in the process. On the other hand there are curious prophecies—of Meyerbeer, of Rossini (a finale in The Barber) of the young Wagner, and even of the advanced Wagner, witness the entrance of the tenor in the second act with its astonishing use and repetition of what we know today as Tristan's principal theme. Though the ear finds little to delight it in the long-drawn-out, weak-kneed melodies, the impoverished harmonies, the generally weak,

CHICAGO

MARIE MORRISSEY IN RECITAL

CHICAGO.—Better singing than that which Marie Morrissey put into the program she presented at the Studebaker Theater, November 8, would indeed be difficult to imagine. A prominent figure in the world of music, this contralto fully demonstrated the reason for her popularity and added a host of new admirers on this occasion. A fine artist in the best sense of the word, gifted with a voice of excellent timbre and musicianly feeling, Miss Morrissey understands thoroughly the art of beautiful singing. So clean-cut is her diction—that not a single word she sang went astray, so exquisite her phrasing as to afford delight to the listeners, and so well thought out and beautifully delivered her interpretations as to make her recital a source of rare enjoyment. So perfectly delightful was her singing of the French songs, *Il pleut des Petales de fleurs* by Rhene Baton, *Joli Berger* by Moret, *Les Vague et la Cloche* by Duparc, and *Saint-Saens' L'Attente*, as to make one wish to linger longer and hear more of Marie Morrissey's charming art, but time forbade and we reluctantly departed for another of the numerous concerts on that very Sunday. Miss Morrissey is a fine recitalist. May she return here often!

UPTOWN CIVIC CONCERT SERIES

In looking over the sea of faces that confronted one at the opening of the Uptown Civic Concert Series at the Arcadia Auditorium, the same Sunday, one could not help but think how materially it would affect the local musical situation, for amongst that vast audience of thirty-five hundred people, not one habitue of the local concerts was visible. All were strangers, but potential music-lovers. For the most part the members of the Uptown Civic Music Association, recently formed to sponsor this series of concerts, have

not been in the habit of attending concerts. Their enthusiasm for the beautiful performance of the Pavley-Oukrainsky Ballet, however, was unbounded, and on leaving the hall one could hear on all sides remarks to the effect that if all concerts were like this they would want to go every Sunday. Such neighborhood organizations as this will be a potent factor in the advancement of music, for, after all, what is life but a habit? This Uptown Civic Music Association is probably the forerunner of like organizations on the other side of the city, and it is to be hoped so, for interest in concerts is interest in music, and it is also interest in other musical enterprises such as the orchestra and the Civic Opera Company.

LEON SAMPAIX'S PIANO RECITAL

A pianist of the old school, Leon Sampaix, played a program of the old classics at the Princess Theater, Sunday afternoon, before a goodly audience. His is conservative, correct and scholarly piano playing, and his keen sense of detail showed him to be a serious musician. The Beethoven sonata, op. 111, and the Lisopomov Variations on a Russian Theme, received fine if somewhat dry renditions at his hands. The balance of the program could not be heard.

BERYL RUBINSTEIN

Beryl Rubinstein has not been heard in Chicago in several seasons and his return for a piano recital at the Blackstone Theater, November 8, was welcomed by a large audience. Imaginative and poetical readings were given Debussy's *Masques*, Prokofeff's *Gavotte*, and Godowsky and Chopin numbers by this young virtuoso of the piano.

LAURA WILLIAMS' UNIQUE RECITAL

Unique, and therefore most interesting, was the program of *Modes and Moods in Music* which Laura Williams, a former Chicago soprano, gave at the Playhouse, November 8. Particularly interesting was the group of songs of the Arabs, which Miss Williams, dressed in Arabic costume, rendered with violin and percussion assistance.

JOHN MCCORMACK

John McCormack's return to Chicago was the scene of another triumph for this king of song. The Auditorium held the usual capacity McCormack audience, November 8, and McCormack, in splendid fettle, made everyone happy.

MUSICIANS' CLUB PRESENTS SCOTCH BARITONE

An admirable singer was introduced by the Musicians' Club of Women at the Studebaker Theater, November 9, when it presented Fraser Gange, baritone, in its artists' series. Interpretative art of a high order is Mr. Gange's strong point and it is in this particular that the baritone deserves commendation. His is a well trained baritone voice of resonant quality and used with discretion, and his German enunciation and diction are especially fine. These qualifications were well brought out in numbers by Strauss, Schumann and Schubert.

SCHUMANN-HEINK AND SALZEDO OPEN MUSICALES

November 10, saw the opening of the Kinsolving Musical Mornings at the Blackstone with Ernestine Schumann-Heink and Carlos Salzedo furnishing the program. Schumann-Heink, as ever, greatly pleased the listeners and scored heavily. Salzedo proved himself an expert harpist and

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WYRICK AND LUSK IN JOINT PROGRAM

A program given to benefit the Optimist Clubs of Chicago at Orchestra Hall, November 10, enlisted the services of Ambrose Wyrick, tenor, and Milan Lusk, violinist. That portion of Mr. Wyrick's selections heard included some good songs and others not so good. All, however, were sung by the "silvertone tenor" with fine tone, excellent vocal display and pleasing interpretation. Mr. Wyrick knows his public and gives what they want. Therefore, he is a very popular tenor and added another success to his list on this occasion. In his own arrangement of the sextet from Smetana's *The Bartered Bride*, and Sarasate's *Gypsy Airs*, Milan Lusk gave fine account of himself, displaying his splendid violinistic qualifications to good advantage. He, too, proved a great favorite with the listeners.

CHICAGO ALLIED ARTS

November 10 was one of the three evenings of the Chicago Allied Arts' program at the new and attractive Kenneth Sawyer Goodman Memorial Theater. A small orchestra conducted by Eric Delamarter played beautiful accompaniments for the Bolm ballet and Ronny Johansson, the guest dancer, besides playing most delightfully several purely orchestral numbers, and emphasized once again what an efficient orchestra leader Eric Delamarter really is. In her solo dances Ronny Johansson proved a clever terpsichore artist, whose individual interpretations were gracefully

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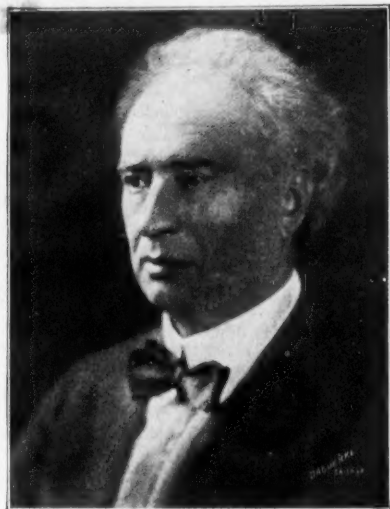
beautiful. She was well liked by the audience, whose warm plaudits expressed their delight.

SPRY SCOLARI

The Spry Scolari (pupils of Walter Spry) held its second meeting of the season, November 7, at the Columbia School of Music. The major part of the program was given by Evelyn Martin Goetz, artist-pupil of Mr. Spry, who recently won the Mu Phi Epsilon Scholarship.

MUELMANN SCHOOL SCHOLARSHIP CONTEST

The contest for the scholarship awarded by the prominent baritone, Joseph Schwarz, and the two scholarships given



ADOLF MUELMANN.

by George Lytton of Chicago, was held on November 8 at the Muhlmann School of Vocal Art. Helen Ornstein and Leon Braude came out as first winners. The other two winners were Helen Ginsberg and Ruth Olt. Augusta Lenska, leading contralto of the Chicago Opera, Maurice Aronson and Louis Victor Saar were the judges. After the contest the regular public program of the Muhlmann Opera Club was given, which was the thirteenth since the club was organized. Robert Rix, artist-pupil of Walter Knupfer, opened the program with numbers by Chopin, Schubert-Ganz and Carpenter. Agnes Ziegenhagen, with her bell-like high tones, sang an aria from Puccini's La Boheme and a song by Wekerlin. Max Rosner disclosed a sonorous baritone voice in Tschaikowsky's Nur Wer Die Sehnsucht Kennt and an English song by Koeneckman. Ruth Olt and Helen Ginsberg sang the entrance of Lakme and the duet.

This was beautifully rendered and both participants were highly complimented. The audience, which was made up of many prominent people, was exceptionally large.

RECITAL BY JEANNETTE DURNO PUPILS

The following program was most capably given at the Jeannette Durno studio, November 8, before a large and warmly enthusiastic gathering; Bach's G major prelude and Fugue and John Alden Carpenter's Little Indian, played by Dorothy Wright; nocturne in F (Schumann), etude op. 25, No. 9 (Chopin), played by Louise Hoffman; prelude and fugue, C sharp minor (Bach), barcarolle (Chopin), Polish fantasia (Paderewski), played by Olga Sandor.

COLUMBIA SCHOOL NOTES

A studio musicale was given in the school, November 14, by pupils from the class of Louise St. John Westervelt. Those on the program were Fannie Unger, Virginia Bills and Gertrude Rathne, sopranos.

The Columbia School Symphony Orchestra is finding the weekly rehearsals very interesting in preparation for the professional concert in Orchestra Hall on December 15. Among other compositions in preparation for the concert is the Tschaikowsky fourth symphony, as well as the accompaniment for the Tschaikowsky violin concerto to be played by Ruth Ray; the Liszt E flat piano concerto to be performed by William Hill, and an aria from the Cross of Fire, sung by Helen Protheroe Axtell, soprano.

AMERICAN CONSERVATORY NOTES

One of the features of the American Conservatory is the students' orchestra. It is composed of about sixty-five members. Piano, violin, vocal and cello students have here an unusual opportunity for performance with orchestral accompaniment. The first concert of the season will take place December 18.

The Normal Department of the Conservatory is under the immediate direction of President John J. Hattstaedt. Henry Purmont Eames has charge of the department of musical history and aesthetics and Mr. Hattstaedt that of pedagogy.

Bernice Schalker, contralto, formerly artist-pupil of Karleton Hackett, is now one of the principal artists with the San Carlo Opera Company, touring the large cities of this country.

JEANNETTE COX.

Gunster "Down by the Rio Grande"

Frederick Gunster's third concert on his fall tour took place at Brownsville, Tex., on October 22. The recital was sponsored by the Music Club and the tenor scored emphatic success with the large audience and responded to insistent demands with numerous encores. At the close of his varied program he was given an ovation by the audience which was reluctant to leave.

Leon Benditzky in Great Demand

One of Chicago's best and busiest accompanists is Leon Benditzky, distinguished Russian pianist, pedagogue and coach, graduate of the Imperial Conservatory of Petrograd, and pupil of Anna Essipoff-Leschetzky. In the brief period that Mr. Benditzky has been located in Chicago, his



LEON BENDITZKY.

services have been sought by a great many world-renowned artists and he has assisted at the piano for many recitalists in the Windy City and surrounding territory. As piano soloist and teacher Mr. Benditzky is likewise most successful, and present indications point to an unusually busy season for this popular musician. He has received numerous requests to preside at the piano at recitals for prominent artists and he has reopened his residence and downtown studios with large piano classes.

Chappell-Harms Agents for Der Rosenkavalier

The music publishing firm of Chappell-Harms, Inc., of New York City, is the publishing agent of the opera, Der Rosenkavalier, which was presented at the opening performance of the Chicago Civic Opera Association.

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LOUIS SIEGEL GIVES PLEASURE IN RECITAL

Boston.—Louis Siegel, violinist, gave a recital November 7, in Jordan Hall. Mr. Siegel merits warm praise for his discriminating choice of pieces. Opening with the charming old sonata, *Le Tombeau*, arranged by the violinist himself, he then proceeded to a group labelled Malipiero, Szymanowski, Debussy-Siegel, Sgambati, Granados-Siegel and Schumann-Siegel; and brought his last to a close with the Scotch fantasy of Max Bruch. In his playing of these pieces Mr. Siegel revealed himself as not only a good fiddler but also as a musician and an artist. Aside from occasional lapses from pure intonation, Mr. Siegel has a technique which serves him adequately. Being a serious musician he phrases with a fine regard for form. His sure instinct for the melodic line was abundantly indicated in his songful performance of the Scotch fantasy. He showed at all times a ready response to the poetic content in whatever music he played. Add to these qualities his manifest sincerity and freedom from affectation and it is easy to understand the enthusiasm of his audience. Mr. Siegel was accompanied with skill and taste by Jessie Miller who contributed in no small measure to the success of this recital.

MARIE-ANTOINETTE ROBERT-COMEAU PLEASURES

Mme. Robert-Comeau a soprano from the studio of Arthur J. Hubbard, gave a recital October 27, in Jordan

Hall with the competent assistance of Jessie Fleming Vose. The singer was heard in an interesting program comprising old airs from Mozart, Gluck and Lillo; lieder from Tchaikowsky, Schubert and Wolf; French pieces by Chausson, Levaude, Fourdrain and Gretry; and a final group of songs by Hageman, Scott, Ganz and Rachmaninoff. Mme. Comeau disclosed an opulent voice of agreeable timbre, admirably controlled and capable of a wide range of expression. Her musicianly insight was demonstrated by her finished singing of the lovely old air by Lillo. The French group as was to be expected was interpreted with the greatest ease and emotional understanding. Mme. Comeau made a distinctly favorable impression on her audience and was repeatedly recalled.

JULIUS RISMAN REPEATS SUCCESS

Julius Risman, violinist, and recent addition to the Boston Symphony Orchestra, gave a recital October 28 in Jordan Hall. In his choice of pieces Mr. Risman again proved himself a discriminating musician who seeks intelligently for novel music of intrinsic interest. Thus, last season he introduced some welcome additions to the library of violin music from the able pen of Ernest Bloch. This year the outstanding novel item of Mr. Risman's program was a sonata in D minor by Szymanowski. The sonata is evidently an early work, free from atonality and changing rhythms and not as individual as the latter composer. Although not strikingly original it is agreeable music from the viewpoint of melody and structure. It was played with imagination and fire by the violinist and by Jesus Maria Sanroma, the rising young Porto Rican pianist of this city. Vitali's Chaconne and a suite of Bach for violin alone were vigorously played yet with breadth of style and opulence of tone which gave them true character. In a final group marked Achron, Moussorgsky-Kassman, Brahms-Hochstein and Sarasate, the violinist had the altogether musicianly and tasteful assistance of Arthur Fiedler, admirable accompanist. A friendly audience was keenly appreciative throughout the evening.

HOWARD GODING IN RECITAL

Howard Goding, pianist, gave a recital, October 23, in Jordan Hall, under the management of Wendell H. Luce. Mr. Goding displayed his excellent abilities—technical and musical—in a well-varied program drawn from Bach, Beethoven, Scarlatti, Debussy, Allende, de Falla, Schumann and Chopin. He was heard by a good-sized audience that gave frequent evidence of its pleasure.

DOROTHY GEORGE PLEASURES

Dorothy George, mezzo soprano, gave a recital, October 30, in Jordan Hall. She was assisted by Reginald Boardman, a sympathetic accompanist, and by Roland Tapley, violinist, and George Brown, cellist, who accompanied the singer in five songs from Robert Kahn. Miss George is to be commended for the unbackneyed nature of her program. Opening with some charming old French airs she proceeded to French songs from more recent composers, namely, Hahn, Chausson, Duparc and Chabrier. Then came a group by Bullock, Martin Shaw, Francis Young, Rachmaninoff and Hageman. Four intimate songs from Les Soirées de Petrograde, by Darius Milhaud, followed by pieces from Schönberg, Wolf and Strauss, and five songs from Robert Kahn's *Sieben Lieder*, brought the list to a close.

This was an exacting program for any singer and far too long for singer or audience. To be sure, twenty-four songs gave Miss George a chance to prove not only her catholic taste but also her command of styles; but she could have demonstrated the possession of these qualities equally well in a program of sixteen songs. Be that as it may, this charming young singer exhibited a voice of agreeable quality and liberal range, a sensitive regard for musical values

and a sympathetic understanding of the emotional content of whatever songs she sets out to interpret. Although generally effective, as in her masterful singing of Wolf's delightful *Mausfallen-Sprüche*, Miss George occasionally mars the conviction of her singing by disclosing the artifice with which she would gain her interpretative effects. However, this is a shortcoming that may easily be remedied, and it did not appreciably lessen the pleasure she gave.

MATZENAUER OPENS WOLFSOHN SERIES

Margaret Matzenauer, contralto, opened the Wolfsohn Series of concerts in Symphony Hall on October 22 in a program which gave her full opportunity to demonstrate her prowess as vocalist and interpreter. Her songs were drawn from German, French and Russian composers, as well as some Mexican folk songs effectively arranged by Frank La Forge. Sympathetically accompanied by George Vause, Mme. Matzenauer sang with that sensuousness of voice and warmth of style that have ever stamped her work. Nor was she less effective in numbers of relatively peaceful mood and manner.

GUY AND LOIS MAIER ENJOYED

On October 29, in Jordan Hall, Guy and Lois Maier gave a concert of music "for young people of all ages." By himself, Mr. Maier was heard in solo numbers from MacDowell, Schumann, Stevens, Chasins, Schubert-Liszt and two preludes from his own pen. With Mrs. Maier he played pieces by Ravel, Poulenc, Gliere, Saint-Saëns, Dupin, Casella and Strauss-Chausson. The music played was either of a descriptive or narrative nature, and the children in the audience appeared to enjoy it with due appreciation. With all due respect to Mrs. Maier's gifts, it is only fair to say that Lee Pattison, Mr. Maier's erstwhile partner in the making of music for two pianos, was missed.

DURRELL QUARTET IN CHILDREN'S CONCERT

The Durrell String Quartet (Josephine Durrell, violin; Beatrice Griffin, violin; Anna Golden, viola, and Mildred Ridley, cello) gave a children's concert, October 24, in Jordan Hall. Augustus Zanzig spoke simply and interestingly about the various numbers of the program. Haydn's quartet in G major; H. W. Warr's *Fairy Miniature Suite*; The Pixy Ring, which pleased the children particularly; Borodin's *Serenata alla Spagnola*; the second movement from the C minor quartet of Brandts-Buys, and Percy Grainger's animated *Molly on the Shore* comprised a well chosen list of pieces. The quartet played with commendable precision and musical taste. It is to be hoped that future audiences for concerts of this nature will be larger.

MOTTE-LACROIX PLAYS

F. Motte-Lacroix, pianist, member of the New England Conservatory faculty, gave a recital October 2, in Jordan Hall. His program included Beethoven's sonata, op. 101, groups of pieces from Liszt and Debussy and a French group drawn from Fauré, Ravel, Roussel and Chabrier. Mr. Motte-Lacroix renewed and deepened the good impression previously made here. Equipped with a technique equal to the demands of whatever music he undertakes to play, this pianist is content to give honest, literal interpretations and let each composition speak for itself. The results are musically satisfying, although not invariably moving. An audience of good size gave Mr. Motte-Lacroix a cordial reception.

GIFT TO THE NEW ENGLAND CONSERVATORY

A large collection of music owned and cherished by the late Charles C. Perkins of Boston, for many years president of the Handel and Haydn Society and of the Boston Art Club, has been presented to the New England Conservatory of Music by his son, Charles Bruen Perkins. It includes many scores of Italian and French operas acquired by Mr. Perkins during his years of study and travel abroad. In it are several rarities and many standard works. Part of this music has been assigned to the Conservatory library, where during the past summer it has been arranged and catalogued. A considerable section of the chamber music has been allocated to Messrs. Joseph Adamowski and Harrison Keller for use in the ensemble and violin departments.

Other recent additions to the Conservatory library have included several of his own works given by the English composer, Joseph Hollbrooke: eighteen volumes of publications of the International Music Society from the Eastman School of Music, Rochester; rare back numbers of the *Conservatory Magazine*, given by Laura Hunt; collections of books and music from Philenia Baker and George O. G. Coale, a trustee of the Conservatory; orchestral parts of the Beethoven Violin Concerts in the original edition, given by Vincent Mariotti, of the faculty; other donations from Franz Zerrahn, Carl Stoeckel, Mrs. Louis C. Elsen, Miss E. D. Boardman, Luella Frey and Mrs. F. G. Dossert.

STONY POINT ENSEMBLE CONCERT

The Stony Point Ensemble, which is the concert group of the American Institute of Operatic Art, gave a concert November 7 at Symphony Hall. This performance was given by the first ensemble for the institute at Stony Point-on-the-Hudson, N. Y., and was particularly interesting because the invention of Thomas Wilfred was used to supply a moving background, interpreting in light and color the varying moods of the artists.

In addition to the vocal ensemble there was on the program Semo Rabinoff, violinist; Cecile D'Andrea, danseuse; Jeanne Palmer, dramatic soprano, and Maud Allan, who was billed as a "mimeo choreographic" dancer. The vocal ensemble is a well trained group, and they sang some folk songs and carols under the direction of Alexander Koshez, formerly director of the Ukrainian National Chorus.

Maud Allen's interpretations were varied and interesting and the evening concluded with her *Salome* dance to the accompaniment of the chorus and the Clavilux.

J. C.

Heizer Pupils Receive Juilliard Scholarships

Two piano pupils of Mrs. Frederick Heizer, of Sioux City (Ia.), have received Juilliard Scholarships: Morton Howard, studying in New York, and Harry Thatcher, Jr., an honor student at the Iowa University. Mrs. Heizer has met with much success in teaching boys, probably due to the fact that her own son as a child displayed natural musical talent. She advocates the idea that the age between high school and college is the time to do intensive work with musical students, at which time much stress should be laid upon technical development, sight reading and a large variety of musical compositions to be worked out later. Her plan has met with splendid success whenever carried out.

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Cincinnati Conservatory Notes

CINCINNATI, OHIO.—Music at two sessions of the convention of the Daughters of the Confederacy, held in Cincinnati during the week of October 11-18, was provided by the Conservatory of Music. La Vergue Sims, soprano, who studies with Berta Gardini Reiner; Harriett Gaines, violinist, pupil of Robert Perutz, and Helen Jacobs, studying with Marguerite Melville Lisniewska, gave a charming program of songs and instrumental numbers at one meeting of the association. The following day, Helen Fill, soprano, assistant to Thomas James Kelley, accompanied by Ethel Adkins, pupil of Martin Read, was cordially received in giving a number of selections.

Four artist-students of the Conservatory were heard at the musicale given by Delta Omicron sorority, October 13. Roxine Beard, Ruth Bennett, Velone Ackers, and Grace Woodruff participated.

Marian Gray Head, eleven-year-old pupil of Robert Perutz, gave a recital for the Woman's Music Club of Bowling Green, Ky., recently.

Thomas James Kelly, known as a lecturer and for some time interpreter at the Cincinnati Symphony Orchestra concerts for young people, spoke at the Y. W. C. A. October 26, his subject being, The Charm of Good Music.

Dan Beddoe, Welsh tenor, was soloist at a dinner, October 17, commemorating the 135th anniversary of Presbyterianism in Cincinnati. Representatives of the mission field from India, China, Korea and of Chile were present.

John Castano is beginning work on the settings for the opera, Castle Agraunt, by Lyford, which will be produced by the Cincinnati American Opera Foundation some time in May.

Leo Paalz, of the piano faculty, whose attractive and interesting recital, Scenes from Many Lands, has been the object of much favorable comment in Cincinnati and neighboring communities, was again heard, October 20, in this novel form of entertainment, when he appeared before the Clifton Music Club of this city. Mr. Paalz was assisted by Mrs. Albert D. Alcorn, who gave the accompaniment of storied and analytical interpretations.

Louis Johnen, Cincinnati baritone, recently added to the faculty of the Cincinnati Conservatory of Music, was guest of honor at a tea at Glendale College, Ohio. Mr. Johnen talked informally of his experiences with the Summer Opera Company of Cincinnati, illustrating his talk with a number of songs in which he was accompanied by Margaret Squibb, former student of the Conservatory, who is now in charge of piano and theory work at the Glendale school.

The conservatory chapter of Phi Mu Alpha, Sinfonia Fraternity of America, gave its annual reception to new students on October 6, Bertha Baur, director of the school, being the guest of honor. DeLoyce Moffett, accompanied by Ralph Briggs, gave two movements of the Saint-Saens sonata for clarinet and piano, after which Mr. Briggs played the Brahms sonata. Charles Stokes, violinist, chose as his selection for the program, From the Canebrake, by Samuel Gardener. Amarilli, by Caccini, and Ah, Moon of My Delight, by Lehmann, were sung by Robert Powell, tenor. A trio, composed of Donald Haley, cellist; Truman Boardman, violinist; and Mr. Briggs, also played several numbers.

As the school year gets under way, the newly made alumni begin to send back reports of vacations and prospective positions. A number of the class of 1925 have notified the Cincinnati Conservatory of their entrance into the teaching field, those of the Public School Music having enlisted in the ranks of the pedagogues one-hundred per-cent strong.

Eldon C. Murray, a pupil of Ysaye, will be instrumental instructor of the music department of the Johnstown (Pa.) public schools, having some 440 pupils under his personal supervision. Mr. Murray, who was a member of the Cincinnati Symphony Orchestra for three years, is organizing orchestras in the schools. Mahala McGehee, of Urbana, Ill., who graduated from the conservatory as a pupil of Marguerite Melville Lisniewska, has joined the faculty of the College of Music of Jacksonville, Fla. Susan Fisher, a former student of Public School Music, who received a collegiate diploma in voice from the school last June after studying with Dan Beddoe, is teaching at the Bristow Hardin Studios of Norfolk, Va. Ellen Glassmeyer, another Public School Music student, and pupil of Albert Berne, is to teach in Rockport, Ind., this year. Lillian Holmes, of Mt. Olivet, Ky., has joined the department of music faculty of Florida State College, Tallahassee, Fla., where she will teach voice; she is a pupil of John Hoffmann, and studied piano with Leo Paalz. Claire Pauline Kitchell, of Galveston, Ind., will instruct in public school music, harmony, and violin at the State Normal and Industrial School at Ellendale, Pa. Mabel Burton Ebel is teaching music and drawing at the public schools of La Porte, La. Marshalline Randall, graduate of the department of Public School Music and a former pupil of Thomas James Kelly, will teach at La Centre, Ky. Elizabeth Spring, of Bellaire, O., is to teach at Mooresville School, Mooresville, Ky. Mary Dean Clifton, of Watumpka, Ala., who studied with Louis Saverne and Mary Towseley Pfau, is to instruct in Union Springs, Ala. Charles A. Iler, who was graduated with distinction in 1925, is head of the music department of Andrew College, Cuthbert, Ga. Hortense Spiegell, pupil of Marcian Thalberg, and Helen Myers are teaching at Christian College, Columbia, Mo. Miss Myers is head of the violin department and Miss Spiegell instructs students of violin. Elizabeth Payne, pianist, of Drakes Branch, W. Va., will teach a private class of pupils in Haynesville, La. Frances Henry, who studied voice with John A. Hoffmann, has joined the faculty of the music department of Millersburg Female College, Millersburg, Ky. Eleanor Stone, pupil of Albert Berne, who also studied Public School Music, is teaching in Lexington, O. B.

Chicago Opera for Fort Wayne, Indiana

The Chicago Civic Opera will engage in a little early touring ahead of schedule, as next week the Standard Bearers of Chicago Artistic Aspiration will migrate to Fort Wayne (Ind.) to open the beautiful new Mizpah Temple in that city with a performance of Aida. Every seat in the house has been sold at a uniform price of \$10 per seat.

Mary Garden to Sail December 2

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ARTISTS EVERYWHERE

Mischa Levitzki is meeting with extraordinary success in China, and, according to cable dispatches sent to the New York Times here from its correspondent in Shanghai, his opening concert in that city was a sensational success.

Guy Maier and Lee Pattison have proven themselves popular with college students. In addition to a number of engagements they already have at colleges, universities and other educational institutions, the Bessie Tift College at Forsyth, Ga., and Dartmouth College at Hanover, N. H., have just booked these artists for appearances.

Carre Louise Dunning's July class in New York this past summer was considered by her to be the banner one in her many years' experience of teaching. She had a number of fine pupils. One was the daughter of the Consul General of Bolivia, who plans to take the Dunning work to South America. The annual meeting of Dunning Normal Teachers was held, with an extra day for the yearly meeting of the National Dunning Association. Officers were elected as follows: Katherine Bird of Detroit, Mich., president; Katherine Ives of New York City, secretary, and Fannie McCormack of Waterbury, Conn., treasurer. An official paper called the Dunning Messenger is to be started in January.

Reinald Werrenrath, following his New York recital on November 8, will tour New England and go up into Canada, after which he will come back across the border and fulfil many additional engagements in the States. The baritone recently returned from his first Western tour of the season.

William Simmons, baritone, was soloist at a concert given by the Society of American Music Optimists at the Waldorf-Astoria, New York, on October 29.

Betty Blythe, screen star, has been in Palestine, Turkey, Germany and France, and is now in England. This versatile artist has made many appearances on the stage where her pictures were shown, delighting her audiences with her beautiful voice. Among recent triumphs was her three weeks' appearance at the new Coliseum Theater in London, celebrating the opening of this theater. Miss Blythe will soon return to America and continue vocal study under Adelaide Gescheidt.

Elena Gerhardt, mezzo soprano, who is prone to devote her entire programs to German lieder, surprised her audience in San Francisco on November 9 with a group of songs by American composers. These included Lily Strickland's Ma Li'l Batteau and Dreamin' Time; Walter Golde's To an Invalid, and John Alden Carpenter's The Lawd is Smilin'. Other songs in English were Granville Bantock's Butterfly Song and Fan Song. Twelve lieder of Brahms and Hugo Wolf concluded the printed list and many encores were added. Carroll Hollister was at the piano.

John Bland's choir of Calvary Church will sing a service, a capella, of Russian Liturgical music, on Sunday evening, November 22. The service will include compositions by Rimsky-Korsakoff, Gretchaninoff, Ippolitoff, Ivanoff, Tschaiikowsky, Arkangelsky, Tschesnokoff, and Bor-tuyansky.

Maestro A. Seismit-Doda was requested to write a hymn for the All Nations' Association, an organization dedicated to the propagation of universal peace. He complied with the request and the song is now being used extensively to foster peace.

Arvida Valdane, soprano, sang in Atlantic City, N. J., on November 15. The concert was under the auspices of the Atlantic City Board of Education.

Martha Baird, pianist, and Mildred Dilling, harpist, gave a joint recital at the American Women's Club, London, on October 13, under the patronage of Her Excellency, the American Ambassador, Mrs. Alanson B. Houghton, and other prominent personages.

Ethelynde Smith, soprano, gave a joint recital with Theodore Keller, organist, in the chapel of the Lawrenceville School, Lawrenceville, N. J., on November 1. This was Miss Smith's first concert on her present extensive tour.

Edna Bishop Daniel has resumed her Vocal Theory classes on Thursday evenings at her Washington, D. C., studios. The October meetings were devoted to a review of last year's study of the physics, anatomy and physiology of the vocal equipment.

Mary Miller Mount, pianist and concert accompanist, has appeared in radio concerts a number of times recently. November 9 she played for the New Century Club in Philadelphia. November 1, in addition to playing over the radio, she appeared at a private musicale with Jenö De Donath, the well known violinist.

Francis Macmillen, who is now on an extensive concert tour, played with success at his opening recital in Ashland, Ky., on November 6. This tour will carry the violinist through Southern, Southwestern and Western States, and will cover a period of two months. Mr. Macmillen also has another tour ahead of him, after his second New York recital in January.

Marjorie Meyer, soprano, was especially engaged by Joseph P. Cisero to give a program in the grand ballroom of the Stratford Hotel, Bridgeport, Conn., on Armistice night, November 11.

Florence Easton was heralded as "a supreme artist" and her recital "an artistic triumph" when she sang at the first of the series of concerts of the Fine Arts Club, Atlanta, Ga., on October 13.

Baroness Katharine E. Von Klenner, president of the National Opera Club, touched at Los Angeles on her trip around the world in the interests of the club. She stated that she had had a splendid voyage so far and was rapidly signing up members for the National Opera Club; also inciting interest in the propaganda for more opera, the greater support of native writers of opera and in producing their operas in the vernacular.

Maurice Halperson, well known writer on music and critic of the New York Staats Zeitung, has accepted the editorship of Musical Advance, without, however, in any way relinquishing his other duties.

Fay Foster entertained a large number of her friends with a musicale and tea at her beautiful studio, 15 West 11th Street, on November 7. The genial hostess and her

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charming mother received the guests. Several of Miss Foster's artist-pupils were heard, and their work spoke well for the excellent results attained at this studio. An important feature were the fine piano accompaniments of Miss Foster.

Louis Aschenfelder's artist-pupil, Giuseppe Benedetto, who recently returned from a successful tour of the New England States, appeared in concert at the Academy of Music, Brooklyn, November 13. He was accompanied by Mr. Aschenfelder, his only teacher.

Werner Josten, instructor in composition in the department of music at Smith College, has just been made a full professor.

The Great Northern Hotel is increasingly frequented by a choice musical clientele. It has become the New York home of many musicians on tour and for those who seek the stimulus of a season's study and work in New York. The managers, C. R. Crocker, who has been with the hotel for four years, and Paul Snyder, who was formerly with the now demolished old Buckingham and the vacant Netherlands, are important factors in the building of the hotel's popularity with New York's artistic and musical coterie.

The Master Institute of United Arts has added to its faculty Bernard Wagenaar, the Dutch composer. Mr. Wagenaar will undertake classes in harmony and composition, as well as in history and appreciation of music.

Earle Laros, pianist, has appeared with many important orchestras, among them the New York Philharmonic, New York Symphony, Philadelphia, Allentown, Bethlehem and Eastern orchestras. He is conductor of the Eastern Orchestra, and is dividing his time between conducting and appearing as pianist. He has been invited to appear as guest conductor of the Bethlehem Orchestra.

La Forge-Berumen pupils continue to appear extensively in concert and opera. The following excerpt appeared in the Washington Star of October 25: "Lillian Evans-Tibbs, coloratura soprano, is the first colored woman to be given an operatic contract with a French opera company for the season at Nice. Her stage name is Lillian Evtanti. She studied with Frank La Forge in New York before going abroad. Frank La Forge accompanied Lawrence Tibbett in a group of Moussorgsky songs at Carnegie Hall on October 30 and also in the Mecca Temple on November 1. Jean Johnson, mezzo-soprano, has been engaged to appear this season with the Alda Quartet.

The New York String Quartet has arranged for its tour several programs in which this ensemble appears not only as the conventional two violins-viola-cello combination but also as a piano quartet. Ludvik Schwab, the violist "doubling" on the piano. Mr. Schwab first appeared before American audiences as accompanist for Kubelik and is an ensemble pianist of unusual attainments.

Ernest Schelling was commissioned by Paderewski to compose for him a short piano composition for his current programs. The result is a Ragusian Nocturne, with which Paderewski is highly pleased and which will be heard at his recitals throughout the season.

Joseph Szigeti will sail for his first American tour on November 25. His debut will take place with the Philadelphia Orchestra in Philadelphia on December 11. He will make his New York debut with the same organization on December 15.

Donald Francis Tovey, who recently closed a successful season in the United States, returned to Scotland on November 11. Besides two New York recitals he played in Cleveland and Chambersburg, as well as in several California cities, and ended his remarkable tour by playing five times in four days—at Smith College, Northampton; Harvard University, Cambridge; Jordan Hall, Boston; Wellesley College, and New York. Prof. Tovey's manager, Annie Friedberg, had to refuse two more Boston engagements and a number of others on account of his short stay in America. Prof. Tovey's position as conductor of the Reid Orchestra in Edinburgh compelled him to return to Scotland with the promise, however, for a return tour next season, for which Miss Friedberg already has booked a number of concerts.

Germaine Schnitzer has been giving her cycle of six Romantic piano-programs in Vienna, Austria, and has been accorded an ovation. The recitals were given in the Musikvereins Saal to sold-out houses, and before audiences which were fully representative of Vienna society and of the world of arts. Among those noted at the three first recitals were Moriz Rosenthal, Selma Kurz, Bronislaw Huberman, Felix O. Weingartner, the French Ambassador, the Marquis de Beaumarchais, and the American Ambassador and his wife, Mr. and Mrs. Albert Washburn.

Ruth Rodgers, soprano, was praised at length in the Enterprise following her recent appearance in Brooklyn. One tribute was to the effect that "One notes the absolute sincerity of her art—the never-failing interpretation which carries the message of every song she sings directly to the hearts of her hearers. She has unusual beauty of voice, perfectly clean diction, and refreshing simplicity and charm."

The Chamber Music Society of San Francisco, which recently gave a highly successful concert in New York, was founded over a decade ago by Elias Hecht, and from year to year it has grown in scope until it now enjoys a reputation which is international. The organization is now on a coast to coast tour, for which it has been booked for over sixty concerts.

May Marshall Righter gave a song recital recently in Scranton, and in commenting on her art D. E. Jones stated in the Scranton Republican: "It is a voice of much beauty, evenness and flexibility, and well schooled. It carries a fine resonance at both extremities, high tones were clear and brilliant, and low ones rounded out with abundant fullness."

Ralph Leopold gave the first concert of this season under the auspices of the Outlook Club, Montclair, N. J., on October 23, his artistic playing winning the approval of a large and representative audience. The Montclair Times said: "It is indeed to be hoped that Mr. Leopold will soon be recalled for a return engagement, as artists of his calibre are all too rare in any generation."

The Hotel Majestic holds a favored position as a residential resort for distinguished personages and artists of the front rank. Among the musical notables recently staying at this hostelry on Central Park West, New York, have been the following: Ossip Gabrilowitsch and Clara Clemens Gabrilowitsch, Mr. and Mrs. Eugene Goossens, Mr. and Mrs. Fritz Reiner, Rosa Raisa, Marie Morrissey, Cecilia

(Continued on page 42)

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Harry Colin Thorpe Interviewed

In reply to a MUSICAL COURIER representative's question, "Is there a shortcut to vocal mastery?" Harry Colin Thorpe, New York vocal teacher, expressed some positive opinions which should be of particular interest to students.

"This question," said Mr. Thorpe, "is usually answered in the negative; we are solemnly assured that there is no 'royal road' to art, that 'life is short and art is long,' and that a large portion of one's lifetime must be given to preparation for a successful career. But to the vocal student of today, who has witnessed the annihilation of time and distance by the radio, who has seen the airman darting through space at the rate of a hundred miles per hour, and who keenly realizes that he is living in an age of speed, such statements are apt to seem rather discouraging. And is it not natural that the student should react in this way? It certainly seems reasonable to suppose that the wonderful advances in science and industry would be at least partially paralleled by corresponding developments in vocal art and methods of vocal training. And yet I am forced to admit that on the whole, present methods of vocal teaching do not greatly differ from those of a hundred years ago. In fact, many teachers seem proud to point back to the antique ages of the art as the source of their enlightenment. Such an attitude denies the possibility of progress; it amounts to reliance on the fragile fabric of legend and tradition rather than on the terra firma of established facts. But to a thinking person it is incredible that, with our immensely superior knowledge of the human body and all its functions (including those of speech and



Sarony photo

HARRY COLIN THORPE.

song) and of the mind in all its phases, there should not be decided progress in the science and art of vocal teaching. "I wish it clearly understood, however, that I do not minimize the difficulty nor do I believe that a student can be adequately equipped for professional singing in a year or two. Preparation for a singing career means labor—hard and long. But I do assert that the length of time and the amount of work required under the old system can be reduced from a third to a half by more efficient vocal teaching. Just what do I mean by that? Let me explain by telling a little of my own experience. In my search for the actual facts of voice production I studied for a period of ten years and with six different teachers. Looking backward I can see certain facts in regard to those instructors: First, each and every one of them was sincere, teaching me according to his best knowledge and understanding; each one gave something worth while, although some helped me much more than others. But with all due respect to the ability and intentions of these teachers, there were elements of their instruction which I followed in vain. I followed many trails which proved to lead nowhere, with consequent loss of time and money. I did not arrive at the basic facts of voice-production until I began to delve into the four sciences which underlie thorough understanding of the voice: psychology, physiology, physics and anatomy. The knowledge of the voice which I spent so many years in acquiring, I can impart to the student in one half the time. This surely shows that a short cut is possible. "Now just one further instance to substantiate my claim more strongly. So far as vocal teaching is concerned, one would think that the printing press has not yet been invented, for we still instruct almost entirely by oral teaching. Think of the tremendous waste here! The pupil enters the studio and for a half hour receives verbal instruction from the master. After twenty-four hours how much does he remember of what he was told? I am sorry to say, from sad experience, very, very little. When he practices at home he is guided only by his meagre memories of the lesson or sometimes by notes, usually taken at random. In my own teaching I meet this difficulty by the use of my loose-leaf text book, Modern Vocal Technic. As the pupil finishes his lesson he is given text material covering the topic which was taken up at the lesson. Thus the student is under my guidance even in his study at home, for this manual tells him what to do, how to do it, and why he does it. By having the material in loose-leaf form it is possible to adapt the assignment very flexibly to the individual needs of the pupil. My pupils say that they receive decided help in this way, for when they become confused they have something definite at hand to refer to. As for me, I should feel lost if I had to teach in the old way by word of mouth alone. "For the reasons which I have given, I do not hesitate to say that there are short cuts to vocal mastery, and that in the process of eliminating waste there is no compromise with lower standards. It is simply a question of utilizing modern knowledge and methods which make it possible to reach the goal by a straight line instead of the usual zigzag course."

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ACROSS THE COUNTRY

Boston, Mass. (See letter on another page.)

Chicago, Ill. (See letter on another page.)

Cincinnati, Ohio. (See letter on another page.)

Columbia, Mo.—The series of faculty concerts, given by the School of Fine Arts, University of Missouri, presented at the first recital a popular member—Herbert Wall, baritone. In a well arranged program, Mr. Wall afforded his audience a musical treat and added to his credit another successful concert. Margaret P. Tello, of the piano department, played his accompaniments.

October 14, Rogers Whitmore, of the violin department of the School of Fine Arts, appeared in recital. This was Mr. Whitmore's first appearance before the general public since joining the faculty of the School of Fine Arts this fall. His program was of outstanding excellence and many encores were demanded. His accompaniments were played by Mrs. Tello.

October 21 the third of the series of faculty recitals presented Margaret Poindexter Tello. Mrs. Tello is also a new member of the Fine Arts faculty this fall. She is a conscientious artist, endowed with musical feeling and sound musicianship.

Herbert Wall was elected treasurer of the Missouri Valley Glee Club Association at Wichita, Kan., recently. The association met with the Chamber of Commerce of Wichita to make plans for the Missouri Valley Glee Club contest in February.

More members are being chosen for the University Chorus, which already comprises 125. The chorus will again give a spring festival this year. The Minneapolis Symphony Orchestra will be here again and also several well known soloists.

The men's glee club of the University has ninety-one new members, making a total of 113.

The Missouri Glee Club holds the championship of the Missouri Valley, and hopes to repeat its winnings this year.

L. W.

Denver, Col. (See letter on another page.)

Memphis, Tenn. (See letter on another page.)

Minneapolis, Minn. (See letter on another page.)

Montclair, N. J.—The Montclair Orchestra, of which Philip James is conductor, will give three concerts during the coming season, with Fraser Gange, baritone; Percy Grainger, pianist, and Ruth Breton, violinist, as soloists.

Portland, Ore. (See Music on the Pacific Slope.)

Potsdam, N. Y.—An organ recital of interest was given in the Norman Auditorium by Helen M. Hewitt on October 25.

Providence, R. I.—Maria Guilia Iacovino, after three years' study in Italy, made her first public appearance in a concert at Emery Majestic Theater, before a large audience. Miss Iacovino, a little over three years ago, caused a sensation by her brilliant singing of the soprano role of the Daughter of the Regiment, when the opera was given in concert form by the Arion Club, under Dr. Jules Jordan, who was then Mme. Iacovino's teacher. It was through Dr. Jordan's efforts that his pupil was sent to Italy to develop her music. Mme. Iacovino's voice is a lyric soprano of wide range, pure and fresh, yet brilliant. At the same concert there was a program of band music by M. F. Lozzi, consisting of 50 players.

The Chopin Club, Mrs. Edgar J. Lownes, president, gave the first musicale of the season in the Narragansett Hotel. Esther Dale, soprano, who was soloist at the recent biennial of the National Federation of Music Clubs in Portland, and Edith Gyllenberg, pianist, gave the program, Thomas Carick Burke being the accompanist. Miss Dale created a good impression by her splendid singing and artistic rendering of her numbers and her songs in French, German and Spanish were especially enjoyable. She gave a brief translation of each. Miss Gyllenberg played with her usual fine musical ability.

At the Providence Plantations Club, John J. Duffy, pianist, composer and singer, blind from birth, gave a concert showing considerable ability as a musician.

G. F. H.

Rome, N. Y.—A concert of unusual merit was presented under the auspices of the Civic Concerts Committee recently when Beniamino Gigli and Antoinette Halstead were greeted by an audience that taxed the capacity of the house. Both Mr. Gigli and Miss Halstead were in splendid voice and were received with tumultuous applause. Vito Carnevali was the excellent accompanist. Credit is due C. F. Read, who is chairman of the Talent Committee.

N.

San Antonio, Tex.—The Laredo Chamber of Commerce recently presented an interesting program in the studio of Adeline Bardenwerper. Artists appearing were Mrs. Travis Bruce Bunn, Rosalie Wormser, Pilar Musicales, Marjorie Powell, Genevieve Camp Richter and Major L. C. Fairbanks accompanied by Mrs. J. J. Loving.

Lorraine Miller offered a musical evening recently at the College of Music. Participants were Elizabeth Joyce, Mrs. Clifford Zirkel, Emeline Obadiah, Mrs. Robert Joyce, India and Alice Delery, Joyce Zirkel, Corinne Miller and Mary Maydell Miller.

At a luncheon, by the Diocesan Council of Catholic Women, the musical program was arranged by Mrs. James Chalkley, and given by Idella Adelman, Tillie Brown and Mary Monahan.

Mary Stuart Edwards, soprano; Mrs. Eugene Staffel, pianist, and Verna Burdin, teacher of dancing, gave a program, September 26, for pupils and friends.

David Griffin, baritone, accompanied by Norman Owen Griffin, opened the concert season with a song recital, September 30, under management of Adeline Bardenwerper. Mr. Griffin's rich voice was heard to excellent advantage.

The Tuesday Musical Club, Mrs. Eli Hertzberg, life president, held the first meeting of the season, October 6. An interesting program, arranged by Mrs. Joseph C. King, was given by Mrs. McKenzie Sullivan, Mrs. Theodore O'Brien, Mrs. Ralph Glass and Major L. C. Fairbanks. The accompanists were Mrs. J. J. Loving and Ruth Kelso Clarkson.

S. W.

San Francisco, Cal. (See Music on the Pacific Slope.)

Toledo, Ohio. (See letter on another page.)

Washington, D. C. (See letter on another page.)



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ADDA C. EDDY, 136 W. Sandusky Ave., Bellefontaine, Ohio. Miami, Fla., April 14. St. Petersburg, Fla., June 1. Cincinnati Conservatory, July 27.

MRS. KATE DELL MARDEN, 61 North 16th Street, Portland, Ore.

ALLIE E. BARCUS, 1006 College Ave., Ft. Worth, Texas.

ELIZETTE REED BARLOW, 48 George St., New Bern, N. C. Normal classes, 18 Vance Crescent, Asheville, N. C., July. 1701 Richardson Place, Tampa, Florida, Nov. and Feb.

MRS. WESLEY PORTER MASON, 5011 Worth Street, Dallas, Texas.

CATHERINE GERTRUDE BIRD, 658 Collingwood Ave., Detroit, Mich.

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MRS. S. L. VAN NORT, 224 Tuam Ave., Houston, Texas.

MRS. H. R. WATKINS, 124 East 11th St., Oklahoma City, Okla.

INFORMATION AND BOOKLET UPON REQUEST

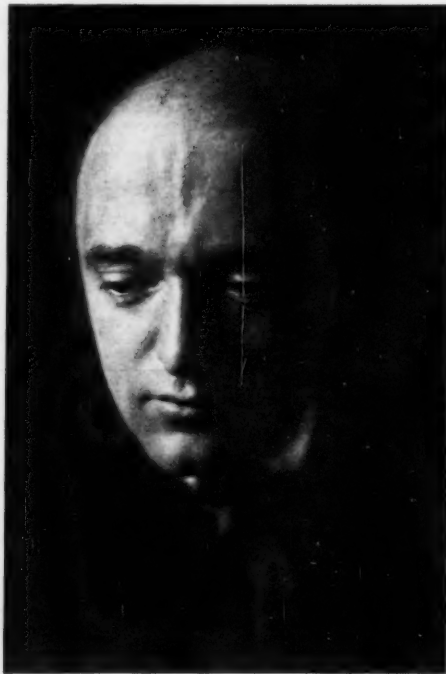


THE BEAUTIFUL NEW YORK STUDIO OF EDOARDO FERRARI-FONTANA, which contains many valuable pieces of art which the famous singer and master of singing brought to this country from his villa in Rome. Mr. Ferrari-Fontana began his fall classes October 15 and has a number of extremely talented pupils. His activities this season also extend to training the choral of the Beethoven Society, whose first concert of the season will be held at the Hotel Astor on Saturday afternoon, November 21, when Maria Carreras, pianist, and Nennette Stevenson, soprano, will be the soloists. Mr. Ferrari-Fontana sang the leading tenor role in *The Jewels of the Madonna* with the Philadelphia Civic Opera in that city on November 19 with marked success. His teaching, incidentally, will be interrupted frequently this winter with concert appearances in and outside of New York.

BOSZI AND TOMMY, adopted daughter and nephew of Yolanda Mero, photographed on the lawn in front of the pianist's house in Rockland County, N. Y. Although busy preparing her programs for her many engagements this season, she still found time to devote to the youngsters. The little girl is nearly six years old, whereas Tommy's age is fourteen.



ISIDOR ACHRON, Russian pianist, at Narragansett Pier, where he spent the entire summer. Recently he left New York on the steamship *Berengaria* with Jascha Heifetz for a world concert tour.



ERICH KLEIBER, Generalmusikdirektor of the Berlin Staatsoper.



FRIEDA SIEMENS, pianist, and a member of the faculty of the Springfield National Institute of Musical Art, located in Springfield, Mass., has won some unusually fine tributes from the press. Following an appearance in Birmingham, the critic of the *Age Herald* stated, "In Miss Siemens' playing temperament, poetic feeling, fire, interpretative insight and masterful technic are all combined."



LOUISE HUNTER, one of the younger sopranos of the Metropolitan Opera Company, who is filling her third season with that organization. She is also proving her ability as a concert artist.



GIORGIO POLACCO purchased life insurance for the amount of \$500,000 for the benefit of his daughter, Grace Edith Polacco, who is now three months old. The matter was arranged through Richard A. Pick, an insurance broker, who has insured a great many of the opera people. The insurance was placed with a number of leading companies. Part of same is payable in cash, and part of it is placed in a trust fund for the benefit of the baby.

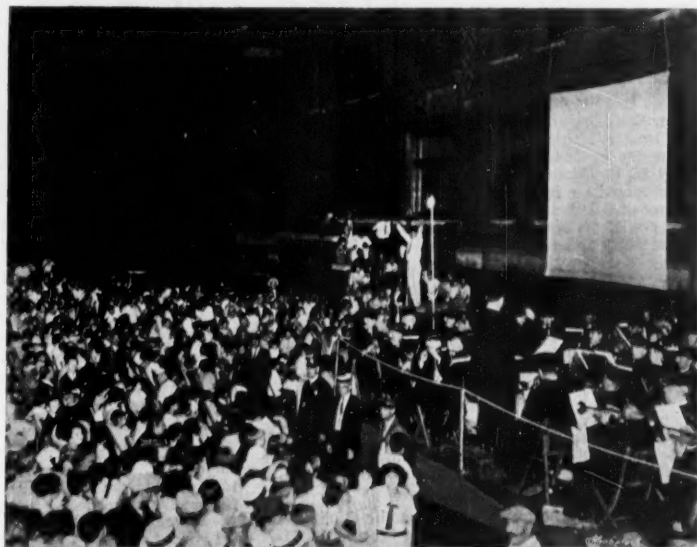


JOSEPHINE LUCCHESI AND VIRGINIA COLOMBATI.

Miss Lucchesi is winning fresh honors this season as prima donna coloratura of the San Carlo Opera Company. In contrast to the ungrateful attitude of a good proportion of artists who win success, Miss Lucchesi is only too glad to acknowledge her indebtedness for her own to Mme. Colombati, who has trained her from the beginning, and with whom she still studies whenever she is in New York. (Photo © Elzin.)

THE BALTIMORE MUNICIPAL BAND.

This photograph shows one of the many audiences that attended the Baltimore Municipal Singing Concerts of the Municipal Band this past summer season. The picture was taken at Central avenue and Stiles street and shows the screen on which the words of popular songs were thrown so that everyone could join in the singing. These concerts were given by the city under the direction of the Municipal Department of Music, of which Frederick R. Huber is the director. (Photo by C. C. Knobloch.)



B. Z. am Mittag

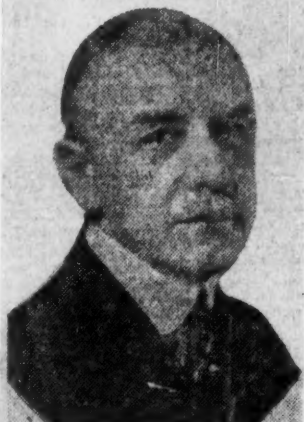


Ignaz Friedmann am Flügel

IGNAZ FRIEDMAN,

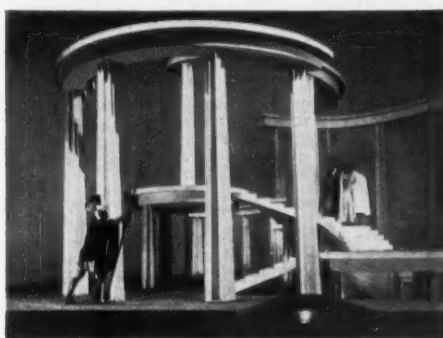
as great a favorite in Europe as he is here, which is saying a great deal for both sides of the Atlantic, sent this delightful cartoon of himself, which appeared recently in the Berlin paper, B. Z. am Mittag, with a note saying, "Enclosed find several documents by which you can see that I am still alive, losing my hair, and not even dyeing the part of it that is left. In New York by Christmas."

Florida Minister Will Preach Two Sermons in Dayton



DR. LINCOLN HULLEY.

Dr. Lincoln Hulley, of Stetson University, Deland, Fla., shown in the above picture, will preach Sunday morning and evening in the Elst Baptist church, Monument avenue and Ludlow street. For the morning service Dr. Hulley will preach on "Factors in Character Building," and his evening's subject will be "Christ Crucified."



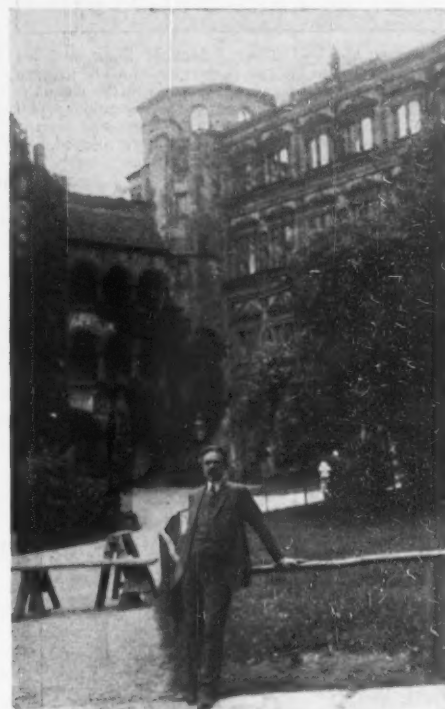
A NOVEL OPERATIC STAGE SETTING.

This is the setting for the opera with which the Musical Studio of the Moscow Art Theater expects to begin its tour in America at the Jolson Theater, New York, December 14. It is the three-act opera, *Lysistrata*, text by Dmitry Smolin, after the original Greek version by Aristophanes, music by Reinhold Gliere, setting and costumes designed by Isaac Rabinovitch.



ANNA CASE

arrives on the Pacific Coast and pins a rose on Manager Selby C. Oppenheimer for booking a banner tour for her.



HOWARD WELLS,

Chicago pianist and teacher, president of the Society of American Musicians, snapped at Heidelberg Castle.



STELLA DE METTE,

popular young singer and a valuable member of the San Carlo Opera Company, who is now on tour with that organization. (Wide World Studio photo.)

"THE RIGHT CHURCH, BUT—"

some newspaper cut-editor got his wires crossed and conferred upon Rudolf Ganz not only a new name but a new profession. It is amusing to find the noted pianist and conductor dubbed a "Florida Minister" and scheduled to preach on Character Building in the Baptist Church. The name of the paper that perpetuated this joke has not been disclosed.

LOOKING OVER AMERICAN COMPOSITIONS.

On November 25 next, the Rochester Philharmonic, conducted by Howard Hanson, director of the Eastman School of Music, will give the first of two manuscript concerts of American compositions which were announced for this winter. Here is the board of judges looking through those submitted, to select the three or four best for performance. Left to right: Selim Palmgren, composer-pianist; Dr. Howard Hanson, director of the Eastman School of Music; Eugene Goossens, conductor of the Rochester Philharmonic Orchestra, and Eric Clarke, managing director of the Eastman Theater.



WASHINGTON, D. C.

WASHINGTON, D. C.—October 7 brought Sousa and his Band to the Auditorium for two performances. The matinee included the usual encores and additions from the compositions of the conductor. Marjorie Moody, soprano; John Dolan, cornetist; Harold Stephens, saxophonist, and George Carey and Howard Goulden, xylophonists, were enjoyed.

ENGLISH ORGANIST MAKES BOW

Alfred Hollins, England's blind organist, gave a recital at the Auditorium, October 9, which drew most of the local contingent to hear his playing. Mr. Hollins' program included many of the artist's own compositions.

FIRST PAN-AMERICAN NIGHT

Under the direction of Franklin Adams, the initial night of Pan-American Music was held at the Pan-American Building, October 1. The United States Army Band, under William J. Stannard; Henri Sokolov, Jose de Huarte, Mrs. Fritz Hauer, Helen Corbin Heintz, Fred East, Grace Washburn and John Bauman presented the program. Dr. I. S.

Rowe, the director of the Union, spoke of plans for the coming year.

On October 15 the second Pan-American Musical Night took place, with United States Army Band; J. E. S. Kinsella (Mrs. Howard Blandy, accompanist); Arsenio Ralon (Mrs. Ralon, accompanist); Carolyn Manning (Kurt Hetzel at the piano), and Caroline Bender. The address was made by the Hon. Guy D. Goff.

HINSHAW'S COMPANY PLEASURES

T. Arthur Smith began his Ten Star Series at the National Theater, October 15, by presenting William Wade Hinshaw's company in Donizetti's Elixir of Love, with English text by H. O. Osgood. Hazel Huntington and Eleanor LaMance sustained the feminine parts to perfection while the male portions of the cast were capably done by Thomas McGranahan, Leo de Hierapolis and Francis Tyler. Willard Willard Sektberg was the director.

WERRENATH SCORES

The first of the Wolfsohn Concert Series was given October 19 at the Auditorium with Reinald Werrenath as the soloist. One of the largest audiences ever attending a series concert showed evident pleasure in all that was done. Herbert Carrick was a splendid assistant. Peggy Albion was the manager.

PAVLEY-OUKRAINSKY BALLET APPEARS

T. Arthur Smith was responsible for the visit of the Pavley-Oukrainsky Ballet at the National Theater, October 22. A Mozart ballet, and a series of divertissements were most acceptable. Adolph Schmid conducted.

FIRST SYMPHONY CONCERT

The Philadelphia Orchestra was heard at the Auditorium, October 27, before an audience estimated to be near the 4,000 mark. Mr. Stokowski offered a Bach choral prelude, Schubert's Unfinished Symphony, Debussy's Clouds and Festivals, and the Dance from Strauss' Salome. The Mozart piano Concerto in A Major was also included, with Olga Samaroff doing the solo part.

COLORED SOPRANO THRILLS

At the Lincoln, October 27, Lillian Evanti made her farewell appearance to Washington audiences. This soprano rendered a difficult program with genuine ability in every sense. She received an ovation at the conclusion of her recital. Carl Diton was a worthy assistant.

NOTES.

Joseph Pache will direct the Choir Invisible during the coming year. As previously, Mildred Kolb Schultze will act as the accompanist.

Alice Eversman will resume her vocal classes. Helen Corbin Heintz, Paul Bleyden and Anton Kaspar, pianist, tenor and violinist respectively, were heard in recital at the Colonial School recently.

The MacDowell Club held its first meeting October 12. Cornelia Long Kinsella has accepted a position as organist at the First Presbyterian Church.

William Fowler is now located at the Georgetown Presbyterian Church as director of music.

Nina Norman, pupil of Estelle Wentworth, filled a two weeks' engagement at the Rialto Theater. T. F. G.

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DENVER, COLO.

ELISABETH RETHBERG

DENVER, COLO.—Denver's musical season was brilliantly ushered in on October 2, at the Auditorium, when Robert Slack presented Elisabeth Rethberg in song recitals. A large and cordial audience greeted the Metropolitan soprano. Mme. Rethberg's beautiful voice was eloquent in style and phrasing. Her winning personality and sympathetic interpretations invested all her offerings with charm. Commendation is due Nicolai Mednikoff at the piano.

DENVER COLLEGE HAS NEW PIANO HEAD

Francis Hendriks has gone to Europe for a year. In his absence, Liff Garrison will head the piano work at the Denver College of Music. He was introduced to Denver on October 17 in a delightful piano recital.

DE RESZKE SINGERS

Robert Slack offered, on October 20, Will Rogers in company with the De Reszke Singers. An enormous audience showed its approval. The Singers were in Denver last season and were remembered most pleasantly. It was an evening of joy.

CIVIC SYMPHONY CONCERTS

Conductor Horace Tureman constructed a strong program for the first pair of concerts of the Civic Symphony Orchestra, given in the Auditorium, October 23 and 25: overture, Solennelle, Glazounoff; Larghetto from symphony No. 2, Beethoven; Forest Murmurs and Song of the Sword; from Siegfried; and Adventures in a Perambulator, John Alden Carpenter. The soloist was Gregor Cherniavsky, violinist, in Faust Fantasy, Wieniawski, who disclosed a clean technique and brilliant style and was compelled several times to acknowledge the spontaneous applause.

The work of the orchestra was remarkably fine, an added smoothness in the brass and woodwind sections being noticeable. The orchestra now numbers 105 and has arrived at the point of artistic finish and responsiveness which will furnish Denver with a delightful season of orchestral concerts, and Horace Tureman's policy of giving novelties, as well as standard symphonic works, assures musicians of much that is interesting and informative.

ANNA CASE-ALBERTO SALVI

A joint recital by Anna Case, soprano, and Alberto Salvi, harpist, October 29, at the Auditorium, was the first attraction of Arthur M. Oberfelder's Artist Series for the current season. Miss Case, lovely in appearance and manner, sang with taste and refinement. Mr. Salvi's virtuosity was never more clearly in evidence than on this occasion. He produced an amazing variety of tone and numerous brilliant effects from his harp.

LOCAL NEWS

A violin recital of interest was given October 24, at Knight Campbell Hall, by two tots of six, Charlotte Ginsburg and Barton Smith. They are from Josephine Trott's class.

Evidence of Denver's musical growth is shown in the removal to larger quarters of three foremost schools—Blanche Dingley-Mathews Piano Work, John C. Wilcox Associated Studios, and the Denver Conservatory of Music, Paul Clarke Stauffer, president.

The Denver College of Music, formerly Wolcott Conservatory, has moved the beautiful pipe organ from Wolcott Auditorium to the new school. J. T.

Estelle Wentworth Studio Notes

Nina Norman, artist pupil of Estelle Wentworth, of Washington, D. C., recently closed a two weeks' engagement at the Rialto Theater, where she sang Marguerite in the Faust Trio presented in connection with the showing of the motion picture, The Phantom of the Opera. Miss Norman is choir director and soprano soloist at the First Baptist Church of Alexandria, Va., and during her engagement at the Rialto Theater, Blanche Kerr, another pupil of Miss Wentworth's filled the soprano soloist's position at that church. Miss Kerr also sang at Christ Church, Washington, on November 8, in the absence of the regular soprano soloist. Miss Norman sang groups of songs at the Visitation of Grand Officers at Mount Pleasant Masonic Lodge on November 2 and at the banquet given by the Sons of the American Revolution at Rauschers' recently.

Frances Montgomery, soprano, sang at the Eckington Presbyterian Church on November 1 and gave several numbers at the Caravan Club Luncheon at the City Club on October 30, where she was accompanied by Miss Wentworth.

Elizabeth Thornberry was soprano soloist at Eckington Presbyterian Church on October 18.

Roy Miller, tenor, sang at the First Baptist Church, Alexandria, on November 1 in the absence of the regular soloist.

A dramatic pageant entitled Noonday—And God the Glory was presented at the Washington Auditorium on October 28, under the direction of Miss Wentworth and Albert Parr, in connection with the National Conference of Congregational Ministers. The principal characters, Truth, Knowledge and Ignorance, were portrayed by Miss Wentworth, Nina Norman and Maurice Jarvis, while minor parts were taken by Erma Miller, Olea Coster, Albert Parr, Jesse Veitch and Woodruff Youngs.

REVIEWS AND NEW MUSIC

(National Bureau for the Advancement of Music, New York)

Municipal Aid to Music in America, 300 pages, by Kenneth S. Clark.—This fine book has a sort of explanatory prelude consisting of six chapters and occupying 120 pages. The balance of the book is devoted to extracts from local reports. The chapter headings are as follows: Our European Inheritance, Origin of the Present Movement, What Our Cities Might Do, Permissive Legislation, Analysis of the Survey, Some Typical Music Systems. The extracts from local reports are highly interesting and amazingly illuminating. Here we see how vastly different the human animal can be in towns close together. One town will do nothing for music, the next a great deal more than one might expect from its size and wealth. Also the way the money is spent differs, and in reading the reports we seem to feel the guiding influence of some person or group of persons—probably musicians—pulling the wires from behind the scenes. For instance, Baltimore, with a population of 734,000, gives \$13,000 to the symphony orchestra, \$15,000 to the municipal band, \$21,000 to the park band, \$1,000 to the colored band—\$50,000 in all. New York City, with eight times the population (and, of course, twenty or thirty times the wealth), appropriates only \$90,000, all of which is used for park concerts. On the other hand Baltimore has not a city budget for school music, while New York appropriates \$160,000 to school music. And so it goes. The reports should be read by everybody interested in the subject. They are not complete, but such as they are they tell a story. Probably the most striking feature of this story is the difference which exists between towns which believe in appropriations only for music in the schools, and towns which believe in music for everybody. This reviewer believes that the future of music in America will not come from public school education, but from opportunities offered to everybody to hear the best sort of music—this does not mean band concerts except in extremely rare cases where the band is a real musical organization.

(G. Schirmer, Inc., New York)

My Paradise, a song, by Samuel Richard Gaines.—The words are by the composer and are in no way worthy of the music, which is good. It is a very singable song with a tune that is catchy without being either trite or unoriginal. The development is excellent and if there is any criticism to make it is that the hand of the craftsman is a bit too evident.

A Lark Went Singing, a song, by Roland Farley.—A song of rare and unusual beauty. It is perfectly direct

and unaffected, with a melody finely wrought and of great charm. Singers will delight in it.

(Rouart, Lerolle & Co., Paris; Fine Arts Importing Corporation, New York)

Au Parc Monceau (four piano pieces), **Types** (three piano pieces), by P. O. Ferroud.—The separate titles are: Chat jouant avec des moineaux, Sur le banc, Nonchalante, Bambins, Vieux beau, Bourgeoise de qualité, Businessman. The music seems to be a genuine enough effort to express what the names imply, and there even are added lines of explanation here and there by way of program. The idiom is very free, sometimes altogether simple and melodic, again quite modern and dissonant. At the head of each piece is a quotation from some poet or writer still further explaining the intention. The music is for the most part brilliant, clever and effective.

(J. Fischer & Bro., New York)

Through Palestine, four organ pieces by R. Deane Shure.—The separate titles are: By the Pool of Bethesda, The Sea of Galilee, Mt. Harmon, Garden of Gethsemane. The music is lighter than one would expect from these subjects, the tunes very frank, direct and easily understood. It is very good music, interesting and effective. To this reviewer the last (Could Ye Not Watch with Me One Brief Hour) is the best of the four, that is to say, more expressive of the title. But even here there is a rhythmic figure that seems strangely out of place. However, there is no need to be overly critical, and it is a pleasure to recommend so well conceived and executed a work.

(Chappell & Co., London)

If Any Little Song of Mine, song, by Teresa del Riego.—A very simple ballad with a pretty tune and a sonorous accompaniment.

Little Snoozy Coon, song, by Eric Coates.—An attractive little darkey song from England. It only goes to show the power of folksong influence.

The Gates of If-Ever, song, by Eric Coates.—A ballad much more worthy of this composer's talent.

Sometimes at Dawn, song, by Haydn Wood.—A song far better than the average of the English ballads that get to these shores. It is a really powerful work, though altogether popular in style and execution. It should be a great success.

Dearest, I Love the Morning, song, by Haydn Wood.—A quiet work of serious nature with a very effective accompaniment.

(D. Appleton & Co., New York)

An Encyclopedia of the Violin, by Alberto Bachman.—This book of nearly five-hundred pages contains information about everything which concerns the violin. It

tells of the violin's origin, about European and American violin makers, how the violin is constructed and what varnishes are used, about the making of bows, bridges, strings and rosin. It then goes on to the teaching of the violin, the evolution of violin playing, proper modes of practice, how to develop tone, and an endless variety of subjects associated with playing and learning. A long chapter is devoted to analyses of violin master works. Chapters are then devoted to violin collecting, chamber music, the phonograph and the violin, a glossary of musical terms, a biographical dictionary of the violin with many photographs, literature relating to the violin, the development of violin music and a very complete list of music for the violin.

As the author will probably be unknown to most readers, it is well to state that Franz Kneisel put the stamp of his approval on the work by giving valuable advice and assistance in its preparation, and the Rudolph Wurlitzer Company gave information and photographs utilized in the articles devoted to manufacturing and mechanical processes. There is, likewise, an introduction by Ysaye. The book has been prepared to meet American needs. The phonograph records listed are mostly of American manufacture, and many of the books, as well as much of the music, of American publication. It is perfectly safe to say that it is the only complete book of its kind, and that it is a valuable addition to violin literature.

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THE CAPITOL

Again the Capitol Theater drew crowds last week to see clever little Jackie Coogan in Old Clothes and to enjoy the appealing surrounding program. This was introduced by the Capitol Grand Orchestra in Hosmer's Southern Rhapsody, with its familiar melodies, given in a manner deserving of the reception it was accorded. Mr. Mendoza's conducting was as inspiring to his men as the orchestra's capabilities must be to its leader. Louise Loring, dramatic soprano, making her debut appearance, sang the Pace, Pace Mio Dio aria from La Forza del Destino, giving the beautiful music a worthy interpretation. Again the praiseworthy custom of the Capitol to present one of its orchestra members as soloist was in evidence. This time Josef Fuchs, concertmaster of the musical body, displayed true musicianship and artistic ability in his rendition of Sarasate's Zigeunerweisen. He was given a well merited demonstration of appreciation. Gladys Rice and William Robyn, dependable standbys of the excellent Capitol cast, were heard in a duet, Normandy, Robinson-Little-Britt. The ballet corps gave a Dutch Dance attractively and, with Doris Niles and John Triesalt at its head, danced the Bacchanale from Faust. Lest We Forget, in commemoration of the Armistice, and an art picture concluded the performance.

THE RIVOLI

There was great enthusiasm at the Rivoli last week for Hugo Riesenfeld's Armistice Overture, played by the orchestra under the alternate direction of Mr. Riesenfeld and Willy Stahl. Special mention should be made of the scenic effects by Max H. Manne—they were excellent. This selection was concluded with a huge American flag being unfurled from the ceiling. Another number presented in memory of Armistice Day was A Vision of World Peace, from Victor Hugo's prophetic address delivered at the Peace Congress of 1849, dramatically spoken by Maurice Cass. Following the Rivoli Pictorial, Stepanoff's Ballet Russe gave pleasure with their graceful and finished dancing of seven numbers. The feature picture was The New Commandment, with Blanche Sweet and Ben Lyon. Harold Ramsbottom at the Wurlitzer played Addy Britt's Normandy and was well received. The program was concluded with one of Max Fleischer's clever Ko-Ko Song Car-Tunes.

THE STRAND

Rudolph Valentino came to the Strand last week in what promises to be another of those pictures that stops Broadway traffic because of the crowds clamoring at the theater entrance for admittance. This popular star, in The Eagle, is characteristically fascinating and adds another leaf to his laurel crown. The introduction to the feature picture was interesting and appropriate, presenting the Mark Strand Ensemble and the ballet in Russian numbers. Mlle. Klemova was at her best in the peasant dance she offered. Judson House, tenor, in Russian uniform, sang Gruenberg's Flower of the Snow most appealingly, displaying splendid tone quality and giving an excellent interpretation of the haunting music. This selection provided the theme song

accompanying the picture. Another feature of the program that stood forth with unusual force was the playing of the Mark Strand Symphony Orchestra, under the splendid leadership of Carl Edouarde. Tchaikowsky's stirring 1812 overture provided a fitting and praiseworthy medium for showing this body of musicians to advantage.

MUSIC ON THE PACIFIC SLOPE

San Francisco, Cal.

SAN FRANCISCO, CAL.—Elvira de Hidalgo's delightful recital in the Fairmont Hotel, October 19, marked the opening of Alice Seckels' sixth season of Matinee Musicale. This series never fails to attract. The Spanish coloratura soprano added many new admirers to the long list gained during her recent engagement here with the opera company. Her art was delightfully convincing in various selections including many of Spanish idiom to which her voice and style are admirably suited. Constance Mering was a splendid accompanist.

SCHUMANN-HEINK GIVES EXEMPLARY RECITAL

The Columbia Theater was filled to overflowing, October 25, when, under the management of Selby C. Oppenheimer, Ernestine Schumann-Heink gave her last San Francisco recital for at least two years. The mistress of a voice of beauty and freshness, pronouncing her texts in all languages with rare softness, Mme. Schumann-Heink gave a perfect combination of voice, diction and interpretation. She was the object of a dozen or more recalls. At the piano the singer had the sympathetic support of Eleanor Scheib, while Eula Howard Nunan, pianist, the assisting artist, proved a musician of gift.

1925-1926 SYMPHONY SEASON OPENS

On the afternoon of October 23, the Musical Association of San Francisco entered upon its sixteenth year. It was also the beginning of Alfred Hertz's eleventh year as conductor of the San Francisco Symphony Orchestra, during which time this city has been presented with symphony concerts of highest caliber. It is a record which Mr. Hertz and the Association may look upon with pride.

The personnel of the San Francisco Symphony Orchestra has been changed considerably this season. San Francisco is fortunate in having as her new concertmaster, Mischel Piastro, with Michel Penha as principal cellist; Romain Verney heading the violas and Vladimir Drucker the trumpets. With these, and one or two other changes, the ensemble of the orchestra has been greatly strengthened.

The program for this opening pair of concerts began with Schubert's C major symphony. Mr. Hertz, with his personality and temperament, gave the work a reading that was full of vitality, bespeaking the individuality of the leader. The symphony was followed by Schelling's A Victory Ball, a striking example of admirable tone shading and brilliant orchestral coloring. The last programmed number was Liszt's Orpheus. Mr. Hertz and his musicians received a hearty welcome and after the finish of the symphony the stage was banked with floral offerings.

LORING CLUB CONCERT

The program of the first concert of the forty-ninth season of the Loring Club, at Scottish Rite Hall, October 20, contained a number of compositions for men's voices which were presented in San Francisco for the first time. Among these were Ye Watchers and Ye Holy Ones, based on a melody of the seventeenth century; A California Lullaby by Rudy Seiger; The Song of Hybris the Cretan, by J. W. Elliot, and A Nutshell Novel, by Cecil Forsyth. Charles F. Bulotti was heard in a group of songs. The accompaniments were by Benjamin S. Moore, piano and strings, with William F. Laraia as principal violin. As usual the concert was directed by that excellent conductor and musician, Wallace A. Sabin.

Florence Bowes Sings at Aeolian Hall

Florence Bowes, a young soprano from Washington, D. C., gave her first New York recital at Aeolian Hall on the afternoon of November 3. She was heard in Italian, French, German and Italian songs and proved that she has talent as a singer and also interpretative ability. Walter Golde furnished his usual musically accompaniments.

Frances Nash Recital Postponed

Frances Nash's New York recital at Aeolian Hall, scheduled for November 23, has been postponed to Friday afternoon, December 11, at the same place.

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Capacity Audiences Hear Gray-Lhevinne in New Jersey

Recently Gray-Lhevinne, violinist, added to her record for repeat dates and capacity audiences—this time in New Jersey. At the Glassboro State Normal the auditorium was filled to hear her in a program throughout which she held the audience spellbound to the end. At the close a request was made for a return date if possible. At Plainfield, N. J., at least 1,150 people paid to hear Gray-Lhevinne in one of her unique recitals, and a repeat engagement is also being sought.

Elizabeth Van Glut Nosseller, with the Choir Alumni, who brought Anna Case, Werrenrath and others to Glennington, engaged Gray-Lhevinne for two recitals, and she was greeted by large audiences at both.

Marcel Grandjany Arrives from Paris

Marcel Grandjany, French harpist, arrived from Europe on November 5 and began a series of engagements in the South on Nov. 16 at Fort Worth, Texas, playing in Houston two days later. After a week in that locality, he starts on his solidly booked tour of Canada and the West. Three Rivers, Chicoutimi, Bagotville, Quebec, Montreal, Regina, Saskatoon, Victoria, Vancouver, Seattle, Pullman, Spokane, Helena, Pocatello, Provo and San Francisco. Returning East, he will play both in Boston and New York.

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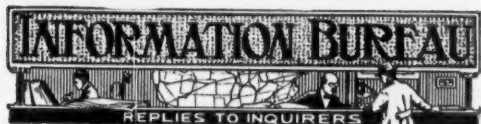
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FRENCH AND ENGLISH OPERA

"How many opera companies are there in France and England, and what might be the names of them?"
There is only one permanent company in England, the British National Opera Company, playing sometimes in London, sometimes in the provinces. A special company is assembled for an annual season at Covent Garden, London, in May and June. In France the company at the Opéra at Paris and also at the Opéra Comique—both government institutions—play the whole year through as a rule. All the larger cities in France own a municipal opera house at which special companies assemble for a long or shorter season every year. As far as the Bureau knows there is no permanent traveling company in France. The system, as you will note, is quite different from that prevailing here.

GYPSY MUSIC

"Could you assist me in finding numbers suitable for a program of gypsy music? Also articles about them and their music? Any help will be much appreciated by me."
Among the composers who have written what is called gypsy music are Dvorak, Brahms, Lohr and Mendel, all called Gypsy Songs. Any of the music publishers will have these in their catalogue. As for books, there is one by Liszt, "des Bohémiens et de leur musique en Hongrie," but it is not translated into English, but is printed only in German and French.

SCHUMANN'S DAMAGED FINGER

"In one book wherein a few facts were given about the life of Robert Schumann, the author says Schumann damaged his fourth finger for life while trying to strengthen it. Recently, in glancing over a book by Stanford, I came across a passage which said that Schumann damaged his third finger for life. Could you kindly inform me which finger Schumann damaged?"
There is no contradiction in those statements. The author who called it the fourth finger was using the Continental system, in which the thumb is number one, whereas Stanford was using a system the English persisted in employing long after it had been given up elsewhere, in which the thumb was designated with a cross and the other fingers numbered one, two, three, four. It is what we know today as the fourth finger that was damaged. A moment's thought would have shown you the probability of this, as the fourth finger is notoriously the most awkward and weakest on a pianist's hand.

David Mannes' Second Greenwich Concert

The second of the series of concerts for young people took place on November 18 at Havemeyer Hall, Greenwich.

Conn. Mr. Mannes and his small symphony orchestra introduced the young listeners to compositions by Mozart, Haydn, Liadow, Saint-Saëns, Beethoven, Smetana, Pierné and Strauss. At the third and last concert of the series, on November 25, the names of Grieg, Bach, Debussy, Tschai-kowsky will be added to the list of composers already represented.

Madge Amicone in Indian Program

An interesting program was given to a large audience by the Woman's Study Club of Michigan when Madge Amicone, of New York, sang several groups of Indian songs with dramatic feeling and expression, her high notes ringing out with a mellow clarity that bespoke good production. Her artistry and voice won instant favor and applause. The Indian, Rev. Simpson Auhayhaaka Brigham, also spoke on Indian legends.

Miss Amicone will leave for Italy at the close of her concert tour in this country. On January 21 she will give a concert at Carnegie Hall, Pittsburgh, and will sing the aria, Je dis que rien ne m'épouvante, from Carmen, in costume.

Mme. Attwood Back in New York

Mme. Martha Attwood, soprano, has returned to America after spending some time in Italy appearing in opera, and will give a recital in Aeolian Hall, New York, on the evening of December 7, accompanied at the piano by Bam-boschek.

OBITUARY

Herman Spielter

Composer of instrumental and vocal music, teacher of harmony, music critic of the German Herold, etc., Herman Spielter is dead at the age of 65. Born in Germany, he was a fellow-student of Maud Powell, Constantin Sternberg, Felix Weingartner, Johanna Kriehn and others, and attracted attention by an altogether unusual trio, composed at the age of eighteen, and played in the Gewandhaus Conservatory concerts in 1883. A widow and daughter survive.

Mrs. James A. McFaul

PORTLAND, Me.—Mrs. James A. McFaul, founder and organizer of the Maine Federation of Music Clubs, died at her home here on November 6.

NEW YORK CONCERT ANNOUNCEMENTS

NOVEMBER 19—New York Symphony Orchestra, afternoon, Carnegie Hall; Philharmonic Orchestra, evening, Carnegie Hall; Katherine Palmer, song recital, afternoon, Aeolian Hall; Charles Naegele, piano recital, evening, Aeolian Hall; Haarlem Philharmonic, morning, Waldorf Astoria.

NOVEMBER 20—Philharmonic Orchestra, afternoon, Carnegie Hall; New York Symphony Orchestra, evening, Carnegie Hall; Francis Moore and Hugo Kortschak, evening, Aeolian Hall; Biltmore Friday Morning Musicals.

NOVEMBER 21—Gabrilowitch, piano recital, evening, Carnegie Hall; Elsa Alsen, song recital, afternoon, Aeolian Hall; Mme. Charles Cahier, song recital, evening, Aeolian Hall.

NOVEMBER 22—Philharmonic Orchestra, afternoon, Carnegie Hall; Bachaus piano recital, afternoon, Aeolian Hall; New York Chamber Symphony Orchestra, evening, Aeolian Hall; Society of the Friends of Music, afternoon, Town Hall; New York Symphony Orchestra, afternoon, Mecca auditorium; Galli-Curci, song recital, afternoon, Metropolitan Opera House.

NOVEMBER 23—Nada Reisenberg, piano recital, evening, Aeolian Hall; Walter Chapman, piano recital, afternoon, Town Hall; Beethoven Association, evening, Town Hall.

NOVEMBER 24—Ernest Hutcheson, piano recital, evening, Carnegie Hall; New York String Quartet, evening, Aeolian Hall; American Music Optimists, evening, Waldorf-Astoria; Daisy Kennedy, violin recital, afternoon, Town Hall.

NOVEMBER 25—Paderewski, piano recital, afternoon, Carnegie Hall; Philharmonic Orchestra, evening, Carnegie Hall; Marie Roemaet Rosanoff, cello recital, evening, Aeolian Hall; Adelaide Vilma and Hazel Gruppe, evening, Town Hall.

NOVEMBER 26—Boston Symphony Orchestra, evening, Carnegie Hall; Letz Quartet, evening, Aeolian Hall.

NOVEMBER 27—Philharmonic Orchestra, afternoon, Carnegie Hall; Clara Clemens and Guy Maier, recital for young people, morning, Aeolian Hall.

NOVEMBER 28—New York Symphony Orchestra, concert for children, morning, Carnegie Hall; Boston Symphony Orchestra, afternoon, Carnegie Hall; Philharmonic Orchestra, evening, Carnegie Hall; Hart House String Quartet, evening, Aeolian Hall; League of Composers, evening, Town Hall; Katherine Bacon, piano recital, afternoon, Aeolian Hall.

NOVEMBER 29—Marie Morrissey, song recital, afternoon, Aeolian Hall; New York Symphony Orchestra, afternoon, Mecca Auditorium.

NOVEMBER 30—Ethel Leginska, piano recital, afternoon, Aeolian Hall; Guy Maier and Lee Pattison, evening, Aeolian Hall.

DECEMBER 1—Philadelphia Orchestra, evening, Carnegie Hall; Harold Henry, piano recital, afternoon, Aeolian Hall; Mischa Elman Quartet, evening, Aeolian Hall.

DECEMBER 2—Leonora Cortez, piano recital, evening, Aeolian Hall; Suzanne Kenyon, song recital, evening, Town Hall.

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ARTISTS EVERYWHERE

(Continued from page 33)

Hansen, Maud Allan, Luella Melius, Elvira de Hidalgo, Louise Homer, Joseph Piastro Borissoff, Boris Sakharoff, Rachmaninoff, Ilse Marvenge, Giacomo Rimini, Sigrid Onegin and Feodor Chaliapin. Recent musical performances at the Hotel Majestic, under the direction of Captain Jerome Hart, include The Beggar's Opera, given by members of the original English touring company; the Cosmopolitan Orchestra, the new Russian String Quartet, and a piano recital by Hans Barth.

Sylvia Lent was presented in a violin recital by the Middlesex Women's Club on November 2. This talented young artist already has fulfilled many engagements this season, in recital and as soloist with orchestra. Everywhere she appears the critics pay her tribute in the dailies.

Leonora Cortez' extraordinary successes in Munich, Berlin, Amsterdam, Rotterdam and London have been cabled to this paper for a month past by the correspondents of the MUSICAL COURIER—all triumphs achieved in quick succession by this twenty-year-old American pianist. The newspaper criticisms received later confirmed the cabled news. In Holland, within two weeks, Leonora Cortez appeared four times

in recital and twice with orchestra; she is at present concertizing in England. It is gratifying to American pride to learn that a young artist who, as is told, has received her entire pianistic education in this country, can arouse to genuine enthusiasm the strongholds of old European musical culture. The Universal Artists, Inc., managers for Leonora Cortez, announce her debut in New York in Aeolian Hall, on December 2, to be followed by recitals in Boston, December 7; Chicago, December 14; New York (second recital), January 11; Philadelphia, January 20 and February 10, and Detroit (with Detroit Symphony Orchestra), February 14.

Albert Almone, tenor, with Agnes L. Garrett at the piano, sang the aria from Gounod's Romeo and Juliet at the October meeting of the Societe Amicale Francaise, held in Beethoven Hall, Baltimore, Md. Jane Kirby sang the Waltz Song from the same opera, and she and Mr. Almone then sang the duets, Ange Adorable and O Nuit Divine, also from the same opera, being accompanied by Lucien Odenthal. So well were these numbers received that it is planned to give at other monthly meetings of the Societe excerpts from Carmen, Faust, Manon, Lakme and additional French operas.

Carl D. Kinsey, manager of the Musical College, spent several days in New York last week.

Tofi Trabilsee's artist-pupil, Jack Bauer (tenor), recently returned from a successful concert tour through the United States, Canada, Mexico and Cuba, under the exclusive management of the Famous Concert Bureau Artists.

The New York Piano Conservatory and School of Affiliated Arts recently put on a fine program at the New High School Auditorium, in Tenafly, N. J., where a new branch school has been opened. The recital, planned by Tenafly residents, was given by artists from the New York Piano Conservatory faculty: Walter Greene, baritone; Robert Imandt, violinist; A. Verne Westlake, pianist, assisted by Effa Ellis Perfield, pedagogue.

Nina Morgana sang in Rome, N. Y., on November 4 and in Scranton, Pa., on November 5. In addition to many appearances in concert, the soprano also will sing at the Metropolitan this winter.

Ethel Leginska, who gave a piano recital in the Elks Auditorium, Erie, Pa., recently, was entertained by the Tuesday Morning Music Study Club at a reception, following the performance, at the home of Dr. and Mrs. Maxwell Lick.

E. Robert Schmitz' great success with his entire Bach-Debussy recital given at Aeolian Hall on October 21, has led to constant demands being received from all parts of the country for a repetition of the program in the larger musical centers. The audacity of the combination with the surprise of its success has not been without its appeal to minds alert for the unusual.

Musicians' Enterprises Elects Officers

At the annual election of the board of directors of the Musicians' Enterprises, Inc., Gennaro Papi, conductor of the Metropolitan Opera Company, was elected by acclamation as a member of the board of directors; also Carl Tollefsen, Giovanni Imparato and Leo Berdichevsky. Those re-elected were: Manfred Malkin, president; Joseph Malkin, vice-president; Arthur Kraft, second vice-president; Arthur Loesser, treasurer, and Mark Avramo, secretary.

PRIZES AND SCHOLARSHIPS

[The Musical Courier will endeavor to keep this department up to date and to that end requests that all notices and prospectuses of musical prize contests be sent to the Musical Courier so as to be included in this department. It will be found that in each contest the name and address are given, to which intending candidates may apply directly for further information. Manuscripts are submitted at the risk of the composer.—Editor's Note.]

The Society for the Publication of American (Chamber) Music—Manuscripts should be sent under nom de plume to William B. Tuthill, 185 Madison Ave., New York.

Philadelphia Exposition—\$3,000 for opera in English to be submitted before March 1, 1926; \$2,000 for symphony, \$2,000 for ballet, pageant or masque, \$500 for choral suite of three or four numbers, to be submitted before April 1, 1926. For further particulars address Henry S. Fry, c/o Sesquicentennial Ass'n., Independence Hall, Philadelphia, Pa.

Hoch Conservatory of Frankfurt—2,000 marks (\$500) for a chamber music work for strings. Compositions must be submitted by December 31, to the Hoch Conservatory, Eschenheimer Landstrasse, 4, Frankfurt, Germany.

Sonzogno Publishing House—25,000 French francs for unpublished song or chansonette in dance rhythm; poem in English, French, Spanish, Italian or German. Manuscripts must be in by December 15. For further particulars address Sezione Concorso, c/o Sonzogno, via Pasquirolo 12, Milan, Italy.

Washington Rubinstein Club—\$100 for women's chorus in three parts, open to American citizens. Compositions to be submitted by December 15. Complete details may be secured from Mrs. Harvey Lee Rabbitt, 312 Cathedral Mansions Center, Washington, D. C.

Dayton Westminster Choir—Three awards, amounting to \$500 for the best a cappella compositions for chorus of mixed voices by an American composer. Contest closes May 1, 1926. Send manuscripts to Mrs. H. E. Talbott, Callahan Bank Bldg., Dayton, Ohio.

National Federation of Music Clubs—\$1,000 for symphony or symphonic poem; \$500 for choral for mixed voices; \$100, cello solo. Open to American composers. Address inquiries to Mrs. Gertrude Ross, 2273 Holly Drive, Los Angeles, Cal.

Serge Korgueff—Violin scholarship in Boston Conservatory of Music. Competition in December. Details on request. Address Prof. Serge Korgueff, c/o Boston Conservatory of Music, 250 Huntington Ave., Boston, Mass.

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